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THE

RT OF COMPOSITION

FOR HIGH SCHOOLS AND ACADEMIES

BY

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To acknowledge the indebtedness of the authors to the many good books on Rhetoric, Composition, Argumentation, etc., would be to make a list of nearly all the works on those subjects that have been published within the last ten years, and some of a much earlier date. The art and the science of composition have remained essentially unaltered

since the days of Aristotle, and all the authors have attempted to do has been to present them in a manner as attractive to young people as they could make it.

Finally the authors feel that they should in this place show their high appreciation of the cooperation they have at all times received in preparing this book from their colleagues in the Saint Louis Public Schools.

W. S.
P. M. B.

Saint Louis, Missouri,
March 29, 1907.

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TO THE TEACHER

SCHILLER, in his *Æsthetical Letters*, says: "Man only plays when in the full meaning of the word, he is a man, and *he is only completely a man* when he plays." This is equally true of the child. Watch a boy learning how to spin a top or a girl trying to dress her doll properly, and note how different is their rapt attention to their play from the listless attitudes which are seen so often in the school-room. It is because children feel their play so intensely, because it is the natural outgrowth of their being, that they play so well, so easily.

The child's school-life should be like his play, the outpouring of his whole being, if it is to be true education, the full development of his innate powers. Especially should this be so when he is occupied with those studies which involve the art side of human nature; for, as Schiller also says, all art work is conceived and executed in the spirit of play—that is, it is done with the whole soul for the sheer delight of doing it. And what finer art work can there be than the art of composition—the expression of human thought in living words?

It is in this spirit that the present book has been planned. And it has been with the purpose of making the average boy and girl look upon the art of composition as a natural mode of self-expression, that a colloquial style has been adopted, and the personal appeal has so often been made.

But here the objection may be raised that this is "soft education." Even now it is sometimes said that children should be trained to do disagreeable things, should be forced, if necessary, to drudge until they have accomplished an unpleasant task, in order that they may be better fitted for the "struggle for existence." Of course they must

learn to meet hard work and overcome it; but how much better will they meet it, how much more easily will they overcome it, if, as in their play, their whole being enters into the struggle, than if they are forced to yield an unwilling and consequently divided attention! In the world of business it is not the painstaking drudge, performing his allotted tasks with faithful accuracy, who succeeds; but rather the enthusiastic votary of commerce, who throws his whole energy into his work because he loves it, because it is his play, and he is "playing the game for all it is worth," not merely doing what is assigned to him, but ever seeking new avenues for the exercise of his business abilities. Teachers can arouse and maintain the same enthusiasm and devotion in the business of the school-room, if they will animate it with this spirit of play.

To no other teacher is such an opportunity given at the present time as to the teacher of English. For all children love to express themselves, though they do not always like to express what other people think they should. But give them subjects which appeal to what the Germans call their "inner being," and they will cheerfully study all the rules which underlie narration, description, exposition, and even argument, in order as effectively as possible to tell the stories they enjoy, describe the things they like, explain the games they know, or argue the points of their beliefs. No boy needs to be compelled to memorize the rules of base-ball, or to master the intricacies of parliamentary practice, if he loves our national game or enjoys his debating society. It is to meet the pupils on their own ground, as it were, to approach them in the spirit of play, that many of the illustrations and exercises of this book have been chosen.

Furthermore, young people, adolescents especially, like to see relations. A new fact acquires immeasurably greater importance to them if they can discover that it is related to something in their own experience. They are constantly asking what is the good of this or that study, and they feel that they are in some degree answered if they are led to perceive some of its relations in the bewildering complex of life which is so rapidly disclosing itself. It is to satisfy this de-

mand that illustrations and exercises have been taken from other studies in the secondary school curriculum.

Again, there exists in every soul the germ of art appreciation, for all art is nothing but the expression of the human soul. This embryonic art feeling may remain at the low level of the "bargain-counter souvenir," the ephemeral vaudeville song, and the trashy novel; or it may be raised by skillful suggestion and proper training to the lofty heights of the frescoes of Michael Angelo, the symphonies of Beethoven, and the dramas of Shakespeare. This book attempts, as far as literary art is concerned, to start at the level of average American youth, and by means of carefully graded illustrations and explanations to show how perfectly the masters of literary expression have done their work. As Taine has said, "Art manifests whatever is most exalted, and it manifests it to all." Experience has shown that even children are included in this "all," if only they are approached properly—that is, in the spirit of play.

Most of the "classics," which now form an important part of our English course are admirably adapted for this development of literary appreciation in adolescent minds, and it is with this end in view that so many of the illustrations have been drawn from them. There is, however, great danger that a misuse of these beautiful works in the class room may kill the very spirit which should be so carefully cherished. There are pupils who have grown to hate these masterpieces as engines of torture operated by unfeeling hands. But if the children, instead of being forced to toil over unimportant details are led to enjoy the story of *Rip Van Winkle*, to behold the beautiful pictures in the *Lady of the Lake*, to feel the chivalry of *Ivanhoe*, to suffer and be redeemed with the Ancient Mariner, new worlds will open before them in which they will love to move and play. The better to foster this the chapters on Literary Appreciation and Qualities of Style, Versification, have been added and treated in a manner intended to bring them into close touch with the lives of the pupils.

Besides, this artistic study of the works of the masters, if properly carried out, will have a great effect on the actual

work of original composition. Unconsciously the perfect phrases and sentences will sink into the memories of the children; they will long to imitate them, and not only will their writing be improved but also their conversation, and even their actions.

In this matter, an intelligent and sympathetic reading on the part of the pupils, and especially on the part of the teacher, is a great aid, for the "ear and mouth circuit" is much more effective than that of the "eye and hand." It is a well-known fact that those people speak and write the best English who constantly hear and read the best English, whether they are proficient in formal grammar or not. And as so many of our secondary school pupils, especially in the large cities, hear little, if any, pure English, it is important that in their school life this lack should be supplied. Still the teacher should be always on his guard against allowing his classes to fall into the pernicious habit of listless and unintelligent reading, even if it does "kill time."

This book is planned for a four years' course, such as may be found in the curricula of the leading high schools and academies of the country. The "Word to the Pupil" is to be read by the scholars at the beginning, but by no means to be studied, or recited. The work for the first year is laid out in the chapters, "Choice of the Subject," "Varieties of Composition," and "The Whole Composition." In this year the main object is to persuade the pupils to express themselves freely, to get them to write as easily as they talk to each other. If at the beginning too much of the machinery of composition is thrust before them, if there is too much analysis, if there is too much attention paid to details, the flow of inspiration will be checked, writing will be a task rather than a pleasure, and painfully correct but absolutely lifeless compositions will be produced. In the corrections at this time it is well to note only mistakes in spelling and grammar, vulgarisms and slang, and strikingly awkward sentences. As most of the first compositions should be written in class, and should not, as a rule, contain more than a single definite topic, paragraphing may be left until the latter part of the year, when the chapter on "The Whole

Composition" is taken up; and then only the most rudimentary ideas on the subject mentioned. If the pupil will only become interested, and learn to love his work, he will soon wish to make it as nearly perfect as possible. For this reason all exact definitions have been avoided, in this part of the work, and the appeal to the pupils has been made in a simple and familiar style.

If this course is followed consistently, the second year will find the pupils not only ready, but desirous to write, and fully prepared to take up in detail the study of the different forms of composition. The first term is to be given to Narration, the second to Description. During this period constant reference should be made to the chapters on Paragraphs, Sentences, Words, and Figures of Speech. The principles there set forth should be thoroughly studied, practised in the exercises, and applied in the revision and correction of the compositions. It is in this revision that the technical part of composition, the machinery, becomes of the utmost importance. Lord Roscommon, in his *Essay on Criticism*, well says, "Compose with fury but correct with phlegm." This phlegmatic period of correction is the time for insisting upon the proper consideration of the materials of composition and the rules of rhetoric. For this purpose series of questions have been appended to the chapters entitled "The Whole Composition," "Narration," "Description," and "Exposition," to aid the pupil in the criticism of his own themes and those of his classmates.*

The third year should be given to a similar study of Exposition and Persuasion and Argument. The technical chapters should still be used for reference, but no regular work assigned in them, unless the teacher find it absolutely

* The following key for the Correction of Themes has been used with some success.

KEY TO CORRECTION

O. Spelling	E. Not English	Ex. Expand	R. Rewrite
/ Capitalization	F. Figures	ℌ Omit	W. Writing
P. Punctuation	C. Clearness	∧ Insert	Rep. Repetition
S. Syntax	? Question	N. S. New Sentence	W. W. Wrong Word
¶ Paragraphing	T. Transpose	( ) Combine	K. Awkward
D. Diction	Cont. Contract		

necessary. The chapter on Exposition is considerably shorter than the others, not only because of the simplicity of this form of composition, but because much of the subject has already been treated under Enumerative Description, and in the chapter on the Paragraph. On the other hand the chapter on Persuasion and Argument has been considerably extended in order to make it of practical value in the preparation of debates for the school literary societies. The matter of school debates is receiving more attention with each succeeding year, and deservedly so, as it is only for such debates that most students will take any pleasure in studying the principles of argument and persuasion.

In the fourth year the pupil should be ready to follow his own bent, and write such forms of composition as especially appeal to him. Assignments of subjects should be rarely made, and then only when allowing a wide latitude of choice. Personal consultation, suggestion, and advice, is at this stage far more valuable than any definite assignment. The pupils are now able to appreciate the greater literary masterpieces, and the finer qualities of style, both in prose and verse. The study of the topics presented in the chapter on Literary Appreciation and Qualities of Style, and in Appendix II. on Versification, will be found valuable especially if accompanied by frequent reading and study of the great masters of our literature.

A certain amount of letter writing should be required every term. As this is the form in which most of the pupils will write after they leave school, it is absolutely necessary that they should be thoroughly acquainted with all the forms which good use requires in business, social, and intimate correspondence. These are given in Appendix I. Appendix III., on Punctuation is for constant reference; and the exercises may be used whenever necessary. In any case the live teacher will bend the book to the class, not bend the class to the book.

The subjects chosen for the various exercises have been found by experience in the class room to interest secondary school pupils; yet they are mainly suggestive. Every good teacher knows best the needs of his own classes, and will

vary his subjects according to the seasons of the year, and the different waves of interest which periodically sweep over bodies of young people. What will stir one person to fever heat may leave another cold and listless. Merely telling a child to "Play" will not start the game, as poor Miss Havisham in *Great Expectations* discovered. The teacher must himself be the leader, the inspirer. If he has the right spirit, he will soon have the children fully aroused and ready to be completely themselves in their writing, because they will feel in it the same interest as in their play.

A WORD TO THE PUPIL

COMPOSITION in language is the art of putting together ideas expressed in words. You have been composing constantly ever since you began to talk, and you must go on composing as long as you live. For, to rational beings who live in human society, composition is as necessary an act as breathing, eating, sleeping, or walking.

It is certainly your desire to walk properly. None of you want to totter about as you did when taking your first steps. But the erect and sprightly gait which characterizes youth has been acquired only by constant practice. Likewise that readiness of speech which you show when talking to your classmates was acquired by constant practice. Think of the countless sentences you have composed during the few years you have been upon earth, and you will see how much practice you have already had in oral composition.

But how differently you feel when you take up your pencil to *write* a composition! To many something seems to get in the way. Ideas come slowly if at all, and when they do come it is hard to find words to express them, and still harder to put these words together into sentences. These sentences, too, when they are at last painfully constructed, seem awkward and insufficient. You have often said, "I know what I want to say, but I can't say it." And you, who talk so easily to your classmates at recess, will come to a dead stop if you are asked to put your conversation upon paper.

What is the reason of this? Simply lack of practice in writing. As much talking makes the easy tal
running the swift runner, so much writing makes the ready writer. When you have practised sufficiently the art of putting your thoughts upon paper, you will find that you can

do it as easily as you can now gossip with your intimate friends.

But some of you may ask, "*Why* is it, that I, who can talk so easily, cannot write readily? Both talking and writing are alike, since they are merely the putting together of words into sentences." Yes, they are alike in this one respect; but there are several differences which you will certainly note as you make progress in composition. When you are talking you can employ, to express your ideas, not only your words, but the tones of your voice, the expression of your features, and the gestures of your hands, of your arms, even of your whole body. For instance, the following words, "Look there!—humph!—perfectly ridiculous!" if spoken in a suitable tone, and accompanied by appropriate expression and gestures, will completely communicate what would require in writing many more words and considerably more skill.

This skill, however, is worth acquiring, if only for the pleasure you will find in its exercise. You probably know how to play some game fairly well, and the better you can play that game—that is, the more skill you can show in putting its rules into practice—the more pleasure you have in playing it. Now composition is like a game with its own special rules—the Rules of *Rhetoric*; and the application of these rules, the *Art of Composition*, when you have fairly mastered it, will afford you as much, if not more pleasure, than any game you have ever learned.

The pleasure, too, will increase as you grow older. It will continue increasing long after you have lost all interest in the games that now amuse you. For besides taking more pleasure in your own writing, you will better appreciate and enjoy the beautiful works left to us by the great men who have created literature—just as by learning to play the piano you become better able to appreciate and enjoy the works of the great musical composers.

In the next place, the art of composition is a most profitable acquisition. In business as well as social life the person who can express his ideas completely and appropriately in writing, as well as in speech, has an enormous advantage.

Suppose you had to make an application for a position, or a report on some work you had done, or had to present a plan of something you wished to do, or wanted to persuade some one to agree with you in an important matter, you can easily see what benefit a mastery of the art of composition would be to you. In these days of keen competition you should neglect no advantage if you wish to succeed.

Therefore, because it is natural and necessary, because it will afford you much pleasure, and because it may become a source of great advantage, you should study this art of composition. You will also find that it is not at all difficult to acquire a considerable proficiency in it, if you go about it the right way. And the right way is to put your whole heart into it, as you do when you are learning to play a new game.

PART I.

COMPOSITION IN GENERAL

THE ART OF COMPOSITION

CHAPTER I

CHOICE OF A SUBJECT

THERE is an old story of two men who had taken a walk together through the country. One of them on being asked to tell about his walk replied with a yawn that he had nothing to say, as he had seen only fields and flowers, trees and sky. The other, however, told quite an entertaining story, though he had seen the same things as his companion; but he had been interested in the trees and the sky, the fields and the flowers, and so had found many things to talk about.

Interesting Subjects.—It is the same with you when you sit down to write a composition. Unless you have a subject that interests you, you will surely fail to do anything worth reading. Even the greatest writer in the world would make but comparatively poor work with a subject that did not interest him; and he certainly would find no pleasure in the task.

"But how shall I find an interesting subject?" you may ask. "Everything I can think of seems dull and uninteresting." This may well be so, but only because you have looked in the wrong places for your subject.

One of Æsop's Fables is about a man who, when dying, told his sons that there was a treasure concealed in the fields he bequeathed to them. After his death the sons, while looking for the hidden riches, with great diligence dug up the ground. They found no gold, but the well-cultivated fields brought forth abundant crops. So, if you examine your own experience thoroughly, you will discover a wealth of interesting subjects. How is it when you are talking with your

classmates? Are the subjects of your conversations uninteresting, or do you lack words when you are discussing them? With such subjects you will also be able to do your best writing, because you will be utilizing your own ideas and not the ideas of somebody else. You will be yourself and not a poor copy of something or somebody. No one ever does anything well who does not throw himself heart and soul into his work.

"Commonplace" Subjects.—"But such subjects are too *commonplace*," you say. "They are not good enough for compositions." Yet many great authors have done their finest work in writing about the commonplace things of life, because they were interested in them. Their works too are read with delight by everybody, since they appeal to the common interest of mankind.

There is also another thing to be considered. These "commonplace" subjects which interest you are generally those you know most about. One thing is certain—you cannot write, or even talk, properly about things of which you know little or nothing. How often have you heard the contemptuous remark, "He doesn't know what he is talking about!" Nothing is more dangerous than to choose a subject beyond your powers.

Still, do not think that you should write only about those things of which you know a great deal; for in that case your choice of subjects would be indeed limited. If your interest in a thing is deep enough, and your knowledge of it just wide enough to show you where to look for more information, you will have one of the most delightful subjects for a composition. For to the pleasure of expressing yourself will be added the pleasure of learning something more about what you like, one of the greatest pleasures in the world.

EXERCISES

I. In your note book record the subjects of twenty conversations you have had during the past week. Select from these five you can write upon and five you can talk about.

II. From today's happenings select the one that especially interested you. Talk about it before the class.

III. Make a list of five games or sports that you or your classmates indulge in. Write about the one that interests you most.

IV. Make a list of five subjects drawn from your school work. Select the one which most interests you and write about it.

V. Make a list of five things that young people are often obliged to do at home. Write about the one you like or dislike the most. You can often write very well about things you dislike, if your feeling is only strong enough. Should you choose to write about something you dislike, tell why you dislike it.

VI. From a book that you have been reading lately select some incident that especially interests you. Try to retell it in your own words.

VII. From the same book select some character which you like or dislike. Write a description and give your reasons for your favorable or unfavorable opinion of the character.

LIMITING A SUBJECT

The compositions you are expected to write at this stage of your progress will consist of a single paragraph, or at most of a page or two of essay paper. In your search for subjects you will undoubtedly find that many of them which interest you will be far too extensive for such short themes. If you choose such a subject you will be in doubt how to begin. And the more information you possess the more puzzled you will be. For instance, such subjects as "Outdoor Games," "Cooking," or "Household Pets," for their proper treatment would require a long essay or even a good-sized volume. But if you limit yourself to some one phase of your subject you will find your difficulties vanish. A boy will have little difficulty in writing about "How We Won the Last Game," if he is fond of base-ball; or a girl about "How to Make Chocolate Caramels," if she likes to make candy. It is not only necessary to have something that you like and know well to tell about, but also to have that something definite.

EXERCISES

I. Look over the following list of subjects. If you find that some are too extensive or too vague for a class composition, limit them and make new titles.

A Rainy Saturday.
Flowers.
My Favorite Study.
Base Ball.
Lost on a Desert Island.
Found.
A Strange Coincidence.
Stupid Books.
Millinery.
A Joke that Failed.
Skating.
My Favorite Book.
The Winning Run.
Traveling.
A Summer Morning.
War.
My Friend.
Are Interscholastic Athletics Beneficial?
My Favorite Game.
Lying.
Pictures.
Our Baby.
A Stitch in Time Saves Nine.
Chores.
Farm-yard Sounds.
School.
A Walk Down Town.
A Broken Doll
Good Books.
My Dog Learns a New Trick.
Farming.
A Mysterious Happening.
Dress-making.
How to Make a Box (or anything).
Foot-ball.
Parties.
My First Attempt at Cooking.
Swimming.
A Trip into the Country.
John Learns to Swim.
Camping.
Vacation.
Manners.
Honesty is the Best Policy.
A Mosquito's Diary.
Shoes.
Street Cries.
House Work.
City Noises.
How I Earned my First Dollar.
Waste Not Want Not.
My First Day in School.
Neckties.

II. Select those that interest you most, and use them as subjects for compositions.

CHAPTER II

KINDS OF COMPOSITION

On looking over the subjects given in the preceding chapter you see not only that they present a great variety, but that some may be treated in several different ways. Yet, if you examine them carefully, you will notice that all the subjects can be put into a few general classes, according to the way in which each may be best treated in a composition.

For example, let us examine the following list of familiar subjects:

1. What Happened at Recess Today.
2. A Trip into the Country.
3. The Town Hall.
4. The City from a Balloon.
5. A Stitch in Time Saves Nine.
6. School Societies.
7. Why I should Like to be Some Other Person.
8. Should the Study of Latin be Required in High Schools?

I. NARRATION

The first two, though they are as far apart as a holiday and a school day can be, have one point in common—they are both subjects for good stories; and this is not true of the others—at least at first sight. So we call the first two *narrative* subjects, the stories written about them *Narratives*, and the general subject of story writing *Narration*.

Narration is the easiest form of composition. You have told countless true stories in your life time already; and some of you have had much pleasure, and have developed considerable skill, in narrating what has happened to you or to your friends. It will only take practice, as in learning

a game, to enjoy as much pleasure and to acquire an equal skill in *writing* these stories. For a well *written* narrative is the literary form most pleasing to the great majority of mankind, old as well as young.

There is also no harm, but much pleasure and even benefit, in telling a story which is not true, if only you will make it known that you are not putting it forward as the truth—that is, not as *history*, but as *fiction*. Some of the best narratives we possess are *fictions*—"made up" stories; and many of our greatest authors, Scott, Dickens, Poe, and Hawthorne, have acquired their fame as writers of fiction. One element of truth must, however, be present in all but "absurd" fiction, and that is, the story must be one that could have happened, if the circumstances assumed by the writer were true. Such a story is called a probable fiction; and those stories hold their interest longest whose incidents are the most probable, even if the circumstances be absolutely improbable, as in the old fairy stories, or even absurd, as in *Alice in Wonderland*. For you feel that the personages in these tales behave much as you would do were you in their places.

Varieties of Narration.—So if you should choose to write on the first two subjects in the above list, you could relate exactly what happened at the recess hour today, and what you did on your trip to the country—a *Historical Narrative;* or you could make up what you think might have happened—a *Pure Fiction;* or you could take some actual event you know of and improve upon it, dress it up to make it more interesting—a fiction founded on fact, or a *Historical Fiction*. All these forms of narrative are to be found in the works of great writers.

a. Historical

When Philonicus, the Thessàlian, offered the horse named Bucephalus in sale to Philip [the King of Macedonia] at the price of thirteen talents, the king, with the prince [Alexander] and many others, went into the field to see some trial made of him. The horse appeared extremely vicious and unmanageable, and was so far from suffering himself to be mounted that he would not bear to be spoken to, but turned fiercely

upon all the grooms. Philip was displeased at their bringing him so wild and ungovernable a horse, and bade them take him away. But Alexander, who had observed him well, said, "What a horse they are losing for want of skill and spirit to manage him!" Philip at first took no notice of this, but upon the prince's often repeating the same expression and showing great uneasiness, he said:

"Young man, you find fault with your elders, as if you knew more than they, or could manage the horse better."

"And I certainly could," answered the prince.

"If you should not be able to ride him, to what forfeiture will you submit for your rashness?"

"I will pay the price of the horse."

Upon this all the company laughed, but the King and prince agreeing as to the forfeiture, Alexander ran to the horse, and laying hold on the bridle turned him to the sun; for he had observed, it seems, that the shadow which fell before the horse and continually moved as he moved, greatly disturbed him. While his fierceness and fury lasted, he kept speaking to him softly and stroking him, after which he gently let fall his mantle, leaped lightly upon his back, and got his seat very safe. Then, without pulling the reins too hard, or using either whip or spur, he set him a-going. As soon as he perceived his uneasiness abated, and that he wanted only to run, he put him on a full gallop, and pushed him on, both with the voice and spur.

Philip and his court were in great distress for him at first, and a profound silence took place. But when the prince had turned him and brought him straight back, they all received him with loud acclamations, except his father, who wept for joy, and kissing him, said:

"Seek another kingdom, my son, that may be worthy of thy abilities, for Macedonia is too small for thee."—Plutarch's *Life of Alexander*.

b. Pure Fiction

The next, an incident taken from Dickens' *Christmas Carol*, is the story of how the ghost of Jacob Marley appeared to his former partner, Scrooge, as he sat alone in his dreary room one bitter cold Christmas eve. This is a pure fiction, for the chief circumstances—the appearances of the different ghosts, and the aerial flights of the invisible Scrooge—are not only improbable but impossible; but, if the circumstances are granted, the events become extremely probable.

Quite satisfied, he closed his door, and locked himself in; double-locked himself in, which was not his custom. Thus secured against surprise, he took off his cravat; put on his dressing-gown and slippers, and his nightcap; and sat down before the fire to take his gruel.

As he threw his head back in the chair, his glance happened to rest upon a bell, a disused bell, that hung in the room, and communicated, for some purpose now forgotten, with a chamber in the highest story of the building. It was with great astonishment, and with a strange, inexplicable dread, that, as he looked, he saw this bell begin to swing. It swung so softly in the outset that it scarcely made a sound; but soon it rang out loudly, and so did every bell in the house.

This might have lasted half a minute, or a minute, but it seemed an hour. The bells ceased, as they had begun, together. They were succeeded by a clanking noise, deep down below; as if some person were dragging a heavy chain over the casks in the wine merchant's cellar. Scrooge then remembered to have heard that ghosts in haunted houses were described as dragging chains.

The cellar door flew open with a booming sound, and then he heard the noise, much louder, on the floors below; then coming up the stairs; then coming straight towards his door.

"It's humbug still!" said Scrooge. "I won't believe it!"

His color changed, though, when, without a pause, it came on through the heavy door, and passed into the room before his eyes. Upon its coming in, the dying flame leaped up, as though it cried, "I know him! Marley's Ghost!" and fell again.

The same face, the very same. Marley, in his pigtail, usual waistcoat, tights and boots; the tassels on the latter bristling, like his pigtail, and his coat-skirts, and the hair upon his head. The chain he drew was clasped about his middle. It was long, and wound about him like a tail; and it was made (for Scrooge observed it closely) of cash-boxes, keys, padlocks, ledgers, deeds, and heavy purses wrought in steel. His body was transparent; so that Scrooge, observing him, and looking through his waistcoat, could see the two buttons on his coat behind.

Scrooge had often heard it said that Marley had no bowels, but he had never believed it until now.

No, nor did he believe it even now. Though he looked the phantom through and through, and saw it standing before him; though he felt the chilling influence of its death-cold eyes, and marked the very texture of the folded kerchief bound about its head and chin, which wrapper he had not observed before, he was still incredulous, and fought against his senses.

"How now!" said Scrooge, caustic and cold as ever. "What do you want with me?"

"Much!"—Marley's voice, no doubt about it.

"Who are you?"

"Ask me who I *was*."

"Who *were* you then?" said Scrooge, raising his voice. "You're particular, for a shade." He was going to say "*to* a shade," but substituted this, as more appropriate.

"In life I was your partner, Jacob Marley."

"Can you—can you sit down?" asked Scrooge, looking doubtfully at him.

"I can."

"Do it, then."

Scrooge asked the question, because he didn't know whether a ghost so transparent might find himself in a condition to take a chair; and felt that in the event of its being impossible, it might involve the necessity of an embarrassing explanation. But the Ghost sat down on the opposite side of the fireplace, as if he were quite used to it.

"You don't believe in me," observed the Ghost.

"I don't," said Scrooge.

"What evidence would you have of my reality beyond that of your own senses?"

"I don't know," said Scrooge.

"Why do you doubt your senses?"

"Because," said Scrooge, "a little thing affects them. A slight disorder of the stomach makes them cheats. You may be an undigested bit of beef, a blot of mustard, a crumb of cheese, a fragment of an underdone potato. There's more of gravy than of grave about you, whatever you are!"

Scrooge was not much in the habit of cracking jokes, nor did he feel, in his heart, by any means waggish then. The truth is, that he tried to be smart, as a means of distracting his own attention, and keeping down his terror, for the spectre's voice disturbed the very marrow in his bones.

To sit staring at those fixed, glazed eyes in silence, for a moment, would play, Scrooge felt, the very deuce with him. There was something very awful, too, in the spectre's being provided with an infernal atmosphere of his own. Scrooge could not feel it himself, but this was clearly the case; for though the Ghost sat perfectly motionless, his hair, and skirts, and tassels were still agitated as by the hot vapor from an oven.

c. Historical Fiction

The third example is from Scott's historical novel, *The Talisman.* In this novel the author has taken an actual historical event—the crusade of Richard Lionheart of England; but he has invented a great many personages and incidents which are not historical, and has also altered the historical events and characters somewhat to suit his purpose, which was, first, to tell an interesting story, and then, to bring the great historical event home to us in a vivid manner.

For the space of a quarter of an hour or longer, after the incident related, all remained perfectly quiet in the front of the royal habitation. The king read and mused in the entrance of his pavilion; behind, and with his back turned to the same entrance, the Nubian slave still burnished the ample *pavesse;* in front of all, at an hundred paces distant the

yeomen of the guard stood, sat, or lay extended on the grass, attentive to their own sports, but pursuing them in silence, while on the esplanade betwixt them and the front of the tent lay, scarcely to be distinguished from a bundle of rags, the senseless form of the marabout.

But the Nubian had the advantage of a mirror, from the brilliant reflection which the surface of the highly polished shield now afforded, by means of which he beheld, to his alarm and surprise, that the marabout raised his head gently from the ground, so as to sway all around him, moving with a well-adjusted precaution, which seemed entirely inconsistent with a state of inebriety. He couched his head instantly, as if satisfied he was unobserved, and began, with the slightest possible appearance of voluntary effort, to drag himself, as if by chance, ever nearer and nearer to the king, but stopping and remaining fixed at intervals, like the spider, which, moving towards her object, collapses into apparent lifelessness, when she thinks she is the subject of observation. This species of movement appeared suspicious to the Ethiopian, who, on his part, prepared himself as quietly as possible to interfere, the instant that interference should seem to be necessary.

The marabout meanwhile glided on gradually and imperceptibly, serpent-like, or rather snail-like, till he was about ten yards distance from Richard's person, when, starting on his feet, he sprang forward with the bound of a tiger, stood at the king's back in less than an instant, and brandished aloft the cangiar, or poniard, which he had hidden in his sleeve. Not the presence of his whole army could have saved their heroic monarch, but the motions of the Nubian had been as well calculated as those of the enthusiast and ere the latter could strike, the former caught his uplifted arm. Turning his fanatical wrath upon what thus unexpectedly interposed betwixt him and his object, the Charegite, for such was the seeming marabout, dealt the Nubian a blow with the dagger, which, however, only grazed his arm, while the far superior strength of the Ethiopian easily dashed him to the ground. Aware of what had passed, Richard had now arisen, and with little more of surprise, anger, or interest of any kind in his countenance than an ordinary man would show in brushing off and crushing an intrusive wasp, caught up the stool on which he had been sitting, and exclaiming only, "Ha, dog!" dashed almost to pieces the skull of the assassin, who uttered twice, once in a loud and once in a broken tone, the words, "Allah Ackbar" (God is victorious) and expired at the king's feet.

EXERCISES

I. Write the account of some event in your life—or of some incident you have seen—as accurately as you can, putting in nothing that you do not actually remember.

II. Write the story of the same event, adding to it conversations or incidents that you think will improve it, and leaving out what you think may spoil the story.

III. Write a wholly fictitious story, telling it in the first person. Take one of the following subjects, or invent a similar one:

1. Lost in the Woods.
2. How I Caught my First Mouse. (A cat's story.)
3. The Adventures of a Penny.
4. My First Swimming Lesson.
5. My First Attempt at Keeping House.

IV. Select one or more of the following subjects for short stories. Make brief notes upon what you think you could say about it. Tell the story to the class.

1. My First Day in School.
2. The Story of the Lost Kitten.
3. Caught in the Act.
4. An Incident on my Way Home from School.
5. The Story the Tramp Told.
6. The Battle of Gettysburg.
   The Capture of Quebec.
7. A Story from Washington's (or any other great man's) Life.
9. My Favorite Story.
10. The Story of the Miniature.

Which variety of narrative have you employed?

II. DESCRIPTION

Description and Narration.—You have noticed most likely that in the third selection there is something more than the mere telling of a series of events. You see that Scott in the course of his narrative managed to give us an idea of the royal pavilion and its surroundings, which was the scene of the attempt to assassinate King Richard.

In many narratives these *Descriptions* of scenes and persons occupy a subordinate place, as they properly should, being merely the accompaniment of the action, like the scenes and costumes of a play. But in some stories, like Irving's *Legend of Sleepy Hollow*, or Scott's *Lady of the Lake*, they are very prominent. While in books of travel, the narrative, in its turn, often sinks into a subordinate place, forming, as it were, a set of frames, separating from each other the series of pictures of places and peoples. Again, as in many of the short papers of Hawthorne, the narrative practically vanishes, and we have only the presentation of a scene or a personage. This latter is called *pure description*. Description, then, must be considered as a separate kind of

composition, although it is most commonly found in connection with other forms.

On looking back at our first two subjects, we can easily see that the story, "What Happened at Recess To-day," could be made clearer and more interesting to the reader, if he were given some idea of what the school yard and corridors were like; and the "Trip into the Country" could be greatly improved by some description of the place visited.

All the best writers of modern stories recognize these advantages and take pains to keep their readers well informed as to the time, place, and circumstances of the action, and the character and appearance of the personages.

But to refer again to the list of subjects on page 7, we find that the third and fourth, "The Town Hall," and, "The City from a Balloon," form a group by themselves, and suggest a different treatment from that which would be given the first two. To be sure, you might write a story about the Town Hall, how it came to be built, and also narrate the incidents of a balloon flight over some city. But the subjects naturally suggest to us, not so much the narration of events that have, or might have happened, as the description of things, which we have, or might have seen. And in an appropriate treatment of these two subjects, narration, if employed, should be kept subordinate to the main design—description.

You have already made many oral descriptions, as when you have tried to tell of some picture or view that you have admired, or of some friend that you wish to introduce to another, or of the appearance of a base ball or foot ball field, when you want to explain the games to one ignorant of their beauties. Indeed, in its way, it is no more difficult to write a description of what you have seen than a narrative of some event in which you have taken part. You merely observe closely, select the points which are to you the most important, and arrange them in the order which seems to make the best effect. Later we shall study what are the means by which the best effect may be obtained. The thing at present is for you to observe and to record your observations.

Read the following selection from Irving's *Legend of*

Sleepy Hollow. Notice how clearly it brings before you the hero of the story. This was written in order to make more vivid the tale, which, like most of Irving's, is filled with a perfect gallery of pictures and portraits and landscapes—so well done that any good illustrator can easily reproduce them with pencil or brush.

The cognomen of Crane was not inapplicable to his person. He was tall, but exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels, and his whole frame most loosely hung together. His head was small, and flat at top, with huge ears, large, green, glassy eyes, and a long snipe nose, so that it looked like a weathercock perched upon his spindle neck to tell which way the wind blew. To see him striding along the profile of a hill on a windy day, with his clothes bagging and fluttering about him, one might have mistaken him for the genius of famine descending upon the earth, or some scarecrow eloped from a cornfield.

The next selection is a description by Fielding of the landscape surrounding a country home in England. Notice how carefully the author must have observed such scenes, and with what skill he has selected the details.

It stood on the south-east side of a hill, but nearer the bottom than the top of it, so as to be sheltered from the north-east by a grove of old oaks which rose above it in a gradual ascent of near half a mile and yet high enough to enjoy a most charming prospect of the valley beneath.

In the midst of the grove was a fine lawn sloping down towards the house, near the summit of which rose a plentiful spring gushing out of a rock covered with firs, and forming a constant cascade of about thirty feet, not carried down a regular flight of steps, but tumbling in a natural fall over the broken and mossy stones till it came to the bottom of the rock, then running off in a pebbly channel, that with many lesser falls, winded along till it fell into a lake at the foot of the hill, about a quarter of a mile below the house on the south side, and which was seen from every room in the front. Out of this lake, which filled the center of a beautiful plain, embellished with groups of beeches and elms, and filled with sheep, issued a river, that for several miles was seen to meander through an amazing variety of meadows and woods till it emptied itself into the sea, with a large arm of which, and an island beyond it, the prospect was closed.

On the right side of this valley opened another of less extent, adorned with several villages, and terminated by one of the towers of an old

ruined abbey, grown over with ivy, and part of the front, which remains still entire.

The left-hand scene presented the view of a very fine farm, composed of very unequal ground, and agreeably varied with all the diversity that hills, lawns, woods, and water, laid out with admirable taste, but owing less to art than to nature, could give. Beyond this, the country gradually rose into a ridge of wild mountains, the tops of which were above the clouds.

The following from Hawthorne's *Sights from a Steeple*, shows how narration may be introduced into a description where there is more than one *sight* to be seen, and where some of the pictures, like those of the young man and the two young ladies, are of objects in motion: but you notice that the description is the main thing, the narration subordinate:

Yonder is a fair street, extending north and south. The stately mansions are placed each on its carpet of verdant grass, and a long flight of steps descends from every door to the pavement. Ornamental trees —the broad-leafed horse-chestnut, the elm so lofty and bending, the graceful but infrequent willow, and others whereof I know not the names, grow thrivingly among brick and stone. The oblique rays of the sun are intercepted by these green citizens, and by the houses, so that one side of the street is a shaded and pleasant walk. On its whole extent there is now but a single passenger, advancing from the upper end; and he, unless distance and the medium of a pocket spy-glass do him more than justice, is a fine young man of twenty. He saunters slowly forward, slapping his left hand with his folded gloves, bending his eyes upon the pavement and sometimes raising them to throw a glance before him. Certainly he has a pensive air. Is he in doubt or in debt? Is he, if the question be allowable, in love? Does he strive to be melancholy and gentleman-like? Or is he merely overcome by the heat? But I bid him farewell for the present. The door of one of the houses—an aristocratic edifice, with curtains of purple and gold waving from the windows, is now opened, and down the steps come two ladies, swinging their parasols, and lightly arrayed for a summer ramble. Both are young, both are pretty, but methinks the left-hand lass is the fairer of the twain; and though she be so serious at this moment, I could swear that there is a treasure of gentle fun within her. They stand talking a little while upon the steps, and finally proceed up the street. Meantime, as their faces are now turned from me, I may look elsewhere.

EXERCISES

I. Describe some person you know. Select those characteristics that interest you most.

II. Describe some house, garden, or view, that you have seen and admired.

III. Describe what you saw on your walk to school, using narration to connect the description of the different things you noticed.

IV. Select one or more of the following subjects for description. Note down the chief objects in the scene. Arrange them in what you consider the most orderly way. Make an oral description of it to the class.

1. The Old Arm Chair.
2. Evangeline. (Read Longfellow's description of her in Part I. of *Evangeline*.)
3. Our Class Room.
4. The Band Stand in the Park.
5. The Old Swimming Hole.
6. My Pet.
7. A Busy Crowd. (Select a scene where people frequently gather.)
8. My First Play House.
9. Our School from a Distance.
10. Hiawatha. (Read *Hiawatha's Wooing*.)

III. EXPOSITION

On examining the list of subjects again, you see that the third pair, "A Stitch in Time Saves Nine," "School Societies," differ considerably from either of the first two groups. Of course, you might write a story which would bring before us the advantage of care and forethought, or you could tell how your school society was founded, or some incident connected with its history. But such a treatment would not be what you would think of as the best. In the former you have a truth or moral that you want to make clear, or explain to your reader; in the latter you have an opportunity to explain the workings of your school societies, or to set forth the benefits to be gained by belonging to them. In either case you have something that you wish your reader to understand, and in making it clear you would use the third kind of composition, *Exposition*.

You have already had considerable practice in exposition. The boy who tells how a game of football is played, and the

girl who tells what the latest styles are, and how they look, are both using exposition. So is the instructor, when he is explaining to his class some scientific fact or experiment. As you read this chapter on the kinds of composition, you are reading an exposition, for the purpose of the authors is to make you understand this subject more clearly. In fact many of your text books are expositions, just as are many of the sermons you have listened to in church.

Clearness and Completeness.—As the main object of exposition is to make you understand something, clearness and completeness are its most essential characteristics. You must not, as in narration and description, select only those things which are most interesting, or try to tell them in a vivid way; you must see that all the essential points are included, and that they are made as clear as possible. Of course your exposition will gain by being written in an interesting manner, but you must first of all see that you make yourself understood by your reader.

The simplest examples of exposition are to be found in cook books, or books of games. Our first illustration is from Mrs. Rorer's *Cook Book*. Notice how complete and clear it is. There is no effort at literary art, nor is there any attempt to interest the reader, for no one is expected to read this recipe who is not already interested in the subject. Directions for making a box, or a boat, would be written in the same unadorned, but clear and explicit style. Every one, boys and girls alike, should learn how to tell plainly and adequately, how they make or do anything.

Cream Chocolates

Put the white of one egg and an equal quantity of cold water in a bowl; add a teaspoon of vanilla, and beat until frothy; add sufficient confectioner's XXX sugar to make a stiff paste that you can form into balls (this will take about a pound and a quarter). Work until smooth, form into small balls the size of a cream chocolate, stand on greased paper, and put in a cool, dry place to harden (about two hours). Put a half pound of chocolate into a small, bright tin basin, and stand it over the tea-kettle or boiling water to melt, then stand it in a basin of boiling water to prevent its cooling while you dip the creams. Place one ball on the end of a fork, dip down into the melted chocolate, see that it is thoroughly covered, lift it up to drain, scrape off the fork on the side

of the basin, then slide the cream chocolate back on the greased paper, and so continue until all are dipped. Stand in a cool place over night and they are ready to use.

They are very little trouble, and if made carefully are delicious.

Our next example is from Walter Camp's *Book of College Sports*. Here we have a much better literary style than in the preceding illustration, but this is not gained at the expense of completeness or clearness.

The base running practice of a nine consists for the most part of quick starting and bold sliding. The gymnasium work will have added greatly to the abilities of the men in these directions, but this must be reinforced by daily work on the field. The point most neglected, and yet most vital to success, is a quick start for first after hitting the ball. Many a slow hit is turned into a base hit by the speed and quickness of the runner. Many an error is saved an in-fielder by the slowness of a batter in getting under way. Every man should be made to practice this start until he springs towards first the instant the ball leaves his bat. If a player can be impressed with the importance of this by showing him how often it is that the ball beats the runner by the merest fraction of a second, he will appreciate the advantage he will gain, and will himself use all his energies toward the acquisition of this quick start.

Exposition and Narration.—Our next example is from Benjamin Franklin's admirable little moral essay, *The Whistle*, one of the simplest yet completest specimens of exposition in our literature. You notice that he begins it with a story, upon which all the subsequent exposition is based. This use of narration in exposition is very common, especially in moral essays. Many of the most interesting sermons—expositions of some moral or religious truth—are constructed in this way. The preacher takes some story, usually from the Bible, reads it, or re-tells it in his own words, and then expounds, that is, makes clear its meaning and its application to daily life.

When I was a child of seven years old, my friends, on a holyday, filled my pocket with coppers. I went directly to a shop where they sold toys for children; and, being charmed with the sound of a *whistle* that I met by the way in the hands of another boy, I voluntarily offered and gave all my money for one. I then came home and went whistling all over the house, much pleased with my *whistle*, but disturbing all the family. My brothers, and sisters, and cousins, understanding the bargain I had made, told me I had given four times as much for it as it

was worth; put me in mind of what good things I might have bought with the rest of the money; and laughed at me so much for my folly, that I cried with vexation; and the reflection gave me more chagrin than the *whistle* gave me pleasure.

This, however, was afterward of use to me, the impression continuing on my mind; so that often, when I was tempted to buy some unnecessary thing, I said to myself. *Don't give too much for the whistle;* and I saved my money.

As I grew up, came into the world, and observed the actions of men, I thought I met with many, very many, who *gave too much for the whistle.*

When I saw one too ambitious of court favour, sacrificing his time in attendance on levees, his repose, his liberty, his virtue, and perhaps his friends, to attain it, I have said to myself, *This man gives too much for his whistle.*

When I saw another fond of popularity, constantly employing himself in political bustles, neglecting his own affairs, and ruining them by that neglect, *He pays, indeed,* said I, *too much for his whistle.*

If I knew a miser, who gave up every kind of comfortable living, all the pleasure of doing good to others, all the esteem of his fellow citizens, and the joys of benevolent friendship, for the sake of accumulating wealth, *Poor man,* said I, *you pay too much for your whistle.*

When I met with a man of pleasure, sacrificing every laudable improvement of the mind or of his fortune to mere corporeal sensations, and ruining his health in their pursuit, *Mistaken man,* said I, *you are providing pain for yourself instead of pleasure; you give too much for your whistle.*

If I see one fond of appearance, or fine clothes, fine houses, fine furniture, fine equipages, all above his fortune, for which he contracts debts and ends his days in prison, *Alas!* say I, *he has paid dear, very dear, for his whistle.*

When I see a beautiful, sweet-tempered girl married to an ill-natured brute of a husband, *What a pity,* say I, *that she should pay so much for a whistle.*

In short, I conceive that a great part of the miseries of mankind are brought upon them by the false estimates they have made of the value of things, and by their *giving too much for their whistle.*

Yet I ought to have charity for these unhappy people, when I consider that, with all this wisdom of which I am boasting, there are certain things in the world so tempting, for example, the apples of King John, which, happily, are not to be bought; for if they were put to sale by auction, I might very easily be led to ruin myself in the purchase, and find that I had once more given too much for the *whistle.*

Another form of exposition is the explanation of the meaning of some event which has happened. You have often used this form when you have tried to explain to parent or

teacher something you have done, or some occurrence you have seen. A good example of this is the following explanation from Fiske's *American Revolution* of the moral effect of the Battle of Bunker Hill:

The moral effect of the Battle of Bunker Hill, both in America and Europe, was remarkable. It was for the British an important victory, inasmuch as they not only gained the ground for which the battle was fought, but by so doing they succeeded in keeping their hold upon Boston for nine months longer. Nevertheless the moral advantage was felt to be quite on the side of the Americans. It was they who were elated by the day's work, while it was the British who were disappointed. The belief that Americans could not fight was that day dispelled forever. British officers who remembered Fontenoy and Minden declared that the firing at Bunker Hill was the hottest they had ever known, and, with an exaggeration which was pardonable as a reaction from their former ill-judged contempt, it was asserted that the regulars of France were less formidable foes than the militia of New England. It was keenly felt that if a conquest of a single strategic position had encountered such stubborn resistance, the task of subjugating the United Colonies was likely to prove a hard one. "I wish we could sell them another hill at the same price," said General Greene. Vergennes, the French Minister of foreign affairs, exclaimed that with two more such victories England would have no army left in America. Washington said there would now be no doubt that the liberties of the people were secure. While Franklin, taking extreme ground, declared that England had lost her colonies forever.

In exposition, it is also often necessary to use description as well as narration. For example, if you want to tell some one who is ignorant of the game how base ball is played, you would be obliged to give a description of the field, in order to make more clear your subsequent exposition of the game. But description, as well as narration, when so used, must always be made brief and subordinate to the main purpose, which is to make clear some idea or thing.

EXERCISES

I. Explain as clearly and completely as you can how you would do or make anything that you especially like.

II. Tell how to play your favorite game.

III. You admire a certain course of conduct. Make clear what it is, and tell why you admire it.

IV. Select one, or more, of the following subjects for exposition.

Note down all the things you think it necessary to tell for a complete understanding of it. Make an oral exposition of it to the class.

1. The Boiler of a Stationary Engine.
2. A Sewing Machine.
3. A Microscope.
4. A Telescope.
5. A Hand Printing Press.
6. What I Mean by Industry in Class.
7. How I Prepare my Lessons in English.
8. The Best Way to Open a Book.
9. How the Blind are Taught to Read.
10. How a Canal Lock is Operated.

IV. ARGUMENT

Let us examine the last two subjects, "Why I should like to be Some Other Person," and "Should the Study of Latin be Required in High Schools?" In these it is necessary not only to make clear to your reader just what the subject is, but also to give your reasons for your position in regard to it. Very often you wish to change his opinion and bring him over to your way of thinking. In that case you will want to show him that the reasons for his opinion are not so good as your reasons for yours. Wherever reasons are given or discussed, we have an *Argument.*

The best examples of perfect arguments are found in geometry. As some of you may know, there is at the head of each proposition an hypothesis or supposition. From this the student is led point by point—sufficient reasons being given for each point—to the conclusion, where we find the hypothesis stated again, but this time as proved.

Varieties of Arguments.—In a geometrical proposition the proof is absolute, that is, no one who admits the axioms of geometry can question the conclusion. But there are many questions for argument in which there always remains room for differences of opinion. Such is the question of "Latin in High Schools," which is still much discussed, as many people hold widely different opinions on the subject. It seems unlikely that it will ever be settled absolutely whether Latin should or should not be part of a high school graduate's education. In such an argument, the best one

can do is to establish a high degree of probability for his side of the question.

There are, then, two varieties of arguments. First, where the proof is absolute, and, second, where the proof makes the proposition highly probable. An example of the second is the following from the great speech of Patrick Henry on the necessity of war with Great Britain. Notice how he brings forward the reasons for his side of the question and refutes those of the other side. All patriotic Americans will agree that he established a very high degree of probability for his proposition.

I have but one lamp by which my feet are guided, and that is the lamp of experience. I know of no way of judging of the future but by the past. And judging by the past, I wish to know what there has been in the conduct of the British ministry for the last ten years to justify those hopes with which gentlemen have been pleased to soiace themselves and the house. Is it that insidious smile with which our petition has been lately received? Trust it not, sir; it will prove a snare to your feet. Suffer not yourselves to be betrayed with a kiss. Ask yourselves how this gracious reception of our petition comports with those warlike preparations which cover our waters and darken our land. Are fleets and armies necessary to a work of love and reconciliation? Have we shown ourselves so unwilling to be reconciled, that force must be called in to win back our love? Let us not deceive ourselves, sir. These are the implements of war and subjugation; the last arguments to which kings resort. I ask gentlemen, sir, What means this martial array, if its purpose be not to force us to submission? Can gentlemen assign any other possible motive for it? Has Great Britain any enemy, in this quarter of the world, to call for all this accumulation of navies and armies? No, sir, she has none. They are meant for us: they can be meant for no other. They are sent over to bind and rivet upon us those chains which the British ministry have been so long forging. And what have we to oppose to them? Shall we try argument? Sir, we have been trying that for the last ten years.

Have we anything new to offer upon the subject? Nothing. We have held the subject up in every light of which it is capable; but it has been all in vain. Shall we resort to entreaty and humble supplication? What terms shall we find, which have not been already exhausted? Let us not, I beseech you, sir, deceive ourselves longer. Sir, we have done everything that could be done to avert the storm which is now coming on. We have petitioned; we have remonstrated; we have supplicated; we have prostrated ourselves before the throne, and have implored its interposition to arrest the tyrannical hands of the ministry and Parliament. Our petitions have been slighted; our remonstrances

have produced additional violence and insult; our supplications have been disregarded; and we have been spurned, with contempt, from the foot of the throne! In vain, after these things, may we indulge the fond hope of peace and reconciliation. There is no longer any room for hope. If we wish to be free—if we mean to preserve inviolate those inestimable privileges for which we have been so long contending—if we mean not basely to abandon the noble struggle in which we have been so long engaged, and which we have pledged ourselves never to abandon, until the glorious object of our country shall be obtained—we must fight! I repeat it, sir, we must fight! An appeal to arms and to the God of Hosts is all that is left us!

They tell us, sir, that we are weak; unable to cope with so formidable an adversary. But when shall we be stronger? Will it be the next week, or the next year? Will it be when we are totally disarmed, and when a British guard shall be stationed in every house? Shall we gather strength by irresolution and inaction? Shall we acquire the means of effectual resistance by lying supinely on our backs and hugging the delusive phantom of hope, until our enemies shall have bound us hand and foot? Sir, we are not weak, if we make a proper use of those means which the God of nature hath placed in our power. Three millions of people, armed in the holy cause of liberty, and in such a country as that which we possess, are invincible, by any force which our enemy can send against us. Besides, sir, we shall not fight our battles alone. There is a just God who presides over the destinies of nations, and who will raise up friends to fight our battles for us. The battle, sir, is not to the strong alone; it is to the vigilant, the active, the brave. Besides, sir, we have no election. If we were base enough to desire it, it is now too late to retire from the contest. There is no retreat, but in submission and slavery! Our chains are forged! Their clanking may be heard on the plains of Boston! The war is inevitable—and let it come! I repeat it, sir, let it come.

It is in vain, sir, to extenuate the matter. Gentlemen may cry, Peace, Peace—but there is no peace. The war is actually begun! The next gale that sweeps from the north will bring to our ears the clash of resounding arms! Our brethren are already in the field! Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take; but as for me, give me liberty, or give me death!

Argument and the Other Varieties of Composition.—In argument, not only narration, but also description and exposition may be used to make more clear, or more vivid, the points which are to be proved. Look on the foregoing extract. In the beginning of the first paragraph Patrick

Henry gives a clear exposition of the state of affairs in America just before the Revolution, and follows it with a concise narration of what the colonists had done up to the time, and how they had been treated by the British Government. While there is no formal description, yet by means of carefully chosen phrases, inserted here and there, the orator manages to bring before his hearers a vivid picture of the condition of his country. Then, when he has got them to realize thoroughly the points at issue, in the next paragraph he plunges into his argument proper, the discussion of what they ought to do under those trying circumstances.

EXERCISES

I. Write brief arguments on as many of the following subjects as interest you, and upon which you have opinions:

1. Our School Should Have a Paper.
2. Every Pupil Should Belong to a Literary Society.
3. Manual Training Should be Compulsory in all City Schools.
4. Smoking is a Vicious Habit for Boys.
5. High Bill Boards Should be Abolished by Law.

SUMMARY

To sum up: Narration is that variety of composition which deals with events, things that have or might have happened; Description attempts to reproduce an image or picture in the mind of the reader; Exposition endeavors to make clearly understood some fact, truth, or theory; and Argument aims to give reasons for or against the truth, or probability, of some proposition.

EXERCISES

I. From your reading select passages that illustrate each of the four varieties of composition given above.

II. Read carefully the following parable:

Therefore, whosoever heareth these sayings of mine, and doeth them, I will liken him unto a wise man, which built his house upon a rock; and the rain descended, and the floods came, and the winds blew, and beat upon that house; and it fell not: for it was founded upon a rock.

And every one who heareth these sayings of mine, and doeth them not,

shall be likened unto a foolish man, which built his house upon the sand: and the rain descended, and the floods came, and the winds blew, and beat upon that house; and it fell: and great was the fall of it.

1. Put in some description.
2. Draw an extended moral and make an exposition.
3. Make from this an argument for good foundations—
   (*a*) for houses,
   (*b*) for character.

III. Turn to the list of subjects on page 7. Classify them according as they are narrative, descriptive, expository, or argumentative.

IV. Do the same with the list of subjects you made in Exercise I. of Chapter I.

V. Read again the incident from the *Christmas Carol* on page 9. How much description is there in that selection? Arrange the story in two parallel columns with all the descriptive words, phrases, or sentences in the left and the mere narrative in the right column. Does the narrative now possess any interest; does it make sense?

VI. Do the same with any short incident, either in prose or verse.*

VII. Read the selection from Hawthorne's *Sights from a Steeple* on page 16. What things did the author see in this one paragraph? Put these down in your note-book. Now try to rewrite the paragraph, putting in all the details the author has included.

VIII. Do the same with any other short descriptive passage.

IX. Take a well-known nursery jingle, like the *Death of Cock Robin*, and expand it to a story by the addition of narrative and descriptive elements.

X. Yesterday you and a friend went out fishing. During the day you landed, with much difficulty, an unusually fine fish. Tell the story of your catch. How much description do you find necessary to put into your story?

XI. Add a chapter to some book like *Alice in Wonderland*. How much narrative and how much description do you employ?

XII. As briefly as you can, explain, as if to some one who has never seen a watch before, how your watch keeps time. Begin with the most important part of the mechanism, and from that proceed to the less and least important.

* The following is a list of short narrative poems suitable for this exercise: *Burial of Sir John Moore*, Wolfe; *Paul Revere's Ride*, Longfellow; *We Are Seven*, Wordsworth; *Horatius at the Bridge*, Macaulay; *John Gilpin*, Cowper; *Wreck of the Hesperus*, Longfellow; *Inchcape Rock*, Southey; *In School Days*, Whittier; *Lucy Gray*, Wordsworth; *Lochinvar*, Scott; *The Pied Piper of Hamelin*, Browning; *Tales of a Wayside Inn*, Longfellow; *Sir Patrick Spens*; *Robin Hood and Allan a Dale*; *Charge of the Light Brigade*, Tennyson; *Incident of the French Camp*, Browning; *Hervè Riel*, Browning; *The Relief of Lucknow*, R. T. S. Lowell; *Barbara Frietchie*, Whittier.

For short incidents in prose read selections from Scott's, Dickens', and Stevenson's novels.

Pass this explanation to a neighbor and let him criticise it. Do you really make your subject clear?

XIII. Your young brother asks you how to tell time. Tell him how you can tell what time of the day it is by looking at the clock.

Criticise this in the same way as you did Exercise XII.

XIV. Explain how you play your favorite game.

Read your explanation aloud to the class and let the class criticise. Is your work clear?

XV. On your way home you meet a friend who does not care to enter the high school. You try to persuade him to do so. What arguments do you use? Write out your conversation.

XVI. The greatest inventions are said to have been those of the printing press, the mariner's compass, and gun-powder. Explain the importance of one of these three. Think what the world would now be without them.

XVII. Who do you think was the greatest American? Give your reasons for your opinion.

XVIII. Explain the workings of some machine.

CHAPTER III

THE WHOLE COMPOSITION

Short Compositions.—As long as your compositions are brief—a narration of some single incident, a description of some single scene or person, an exposition of some simple object or idea, or an argument on some single point, in short, as long as they do not extend beyond a paragraph, or some two or three hundred words—your mode of procedure in writing is simple. You have merely to get your incident, scene, object, or point, clear in your mind, and then write down what comes into your head about it. That is the best way to acquire facility in writing. Too much thought on method before you begin, too much attention paid to the "machinery of composition," acts as a most effective clog on natural and spontaneous writing. But after you have written down your ideas you should go over your work carefully, cast out those words, phrases, and sentences, that are superfluous, add those you had overlooked in the speed of composition, rearrange the order of the sentences, or perhaps decide to write the whole thing over again in the light of what you have learned from this first attempt.

If a boy were learning to bat, and when the ball left the pitcher's hands, he should begin to think out all the most scientific ways of meeting the "curves," the ball would be in the catcher's hands before he could raise his bat. The inexperienced batter should strike at the ball—if it seems a good one—and he will hit or miss it. In either case he will have learned more about batting by so doing than by thinking over all the rules ever given on the subject. He will learn from his mistakes, as well as from his successes. A more experienced player can only tell him where the difficulties lie—if he sees the trial. It is the same in everything

—we learn best by doing—by doing over and over again. So in learning to write, write, and write often, on anything that interests you. And if your work is carefully revised and corrected by your teacher, by your classmates, and especially by yourself, you will not fail to improve rapidly.

Longer Compositions.—But when you undertake to write on a larger scale, as when you want to tell a story containing several incidents, or to make an exposition of some complicated object, you cannot, with any hope of success, sit down and write whatever comes into your head. For the result would be such a confused tangle, that even the most careful revision would not straighten it out. The captain of a base ball team, if he wishes to win a hard game, has considerably more to do before the game begins than just to take his nine on the field and tell them to play. He has to make a plan, that is, to decide who are the best men for the different positions against this particular rival team, what is the best batting order, and whether he should play a "hit and run game," or adopt some other style of play. So with the larger forms of composition, after you have decided what you want to write upon, there are several things to be done before you write the opening sentence.

The Purpose of a Composition.—In the first place, after you have chosen your subject, you must consider the purpose of your composition, and who are to be your readers. For this should decide what may be called the "tone" of your writing, or its style, as well as what you will put into it. Your procedure in a story, whose purpose is to interest or amuse your class-mates, will differ greatly from that of a scientific or historical topic intended to show your teacher your knowledge of the subject, or from that of an argument made to convince others of the correctness of your opinion. These considerations will also determine what sort of material you will use in your work.

The Material

If your composition is to be a narration, you must have the main incidents clear in your mind; if a description, you

must see in reality, or in imagination, the person or thing to be described, and must note the essential details; if an exposition, you must examine the object, or look up the subject; if an argument, you must see that the facts with which you wish to support your reasons are correct. In the last two cases you may need to use the school or town library.

Use of Reference Books.—But you should not rest satisfied with one book or article, nor depend upon the encyclopedias except as a starting point for further search. Rather consult as many authorities as possible to get suggestions as well as facts, and to see your subject from different points of view. You should be careful to avoid copying passages, except perhaps one or two apt quotations. But the use of any idea that you can express in your own words is not copying, or plagiarism as it is called, because you have made the thought your own.

This reading of books and articles that bear upon the subject you wish to write about, seems at first to some quite a hard task. But if you are really interested in your subject you will soon find that this forms one of the most delightful pastimes in the art of composition. It is an old saying that, "Love is the child of knowledge"; and it is certain that the more you learn about a subject that has awakened your interest, the greater that interest will grow as your knowledge increases. You all know, as we have said, that the more you know about a game the better you like to play it; and this is particularly true of the fascinating sport of looking up an interesting subject.

Note Taking.—While reading up your subject you must learn to take notes as you go along; otherwise you would have in your mind, when you have finished, but a sorry jumble of half remembered facts and ideas. But do not copy out the exact words of a passage, unless you intend to use it as a quotation. Try to make a brief summary of the point or points you wish to remember, using as many abbreviations as you can; and always giving the page and volume of the book, as you may wish to refer to your notes at some future time. We shall give you no models for your notes, as they should vary greatly according to your pur-

pose, from a mere heading, to quite a full summary. At first you will probably make your notes much too voluminous and wordy, but you will soon discover ways of shortening them, and will invent your own abbreviations, which will mean more to you than any you could learn from others.

Some people find it best to keep their notes in small blank books, others on large sheets of paper, while still others find small cards or paper slips most convenient, as they can be easily arranged when the work of planning the composition begins. But in this matter, as in many others, you should follow the method which you prefer, just as in a game you do best with your own individual style of play.

Sifting the Material.—When you have gathered your notes, or other material, together, you may often find that you have far more than you can possibly use in the limits of the composition you intend to write. In that case go over the material very carefully, cutting out what you think can be spared. But do not destroy this material, because you may find, when you are writing, that some of it may be needed after all, and is perhaps better suited to your purpose than that which you first retained.

You may also discover, even before your material is all gathered, that you have chosen entirely too large a subject for your composition. In that case you must limit your subject, as you are directed in Chapter I. One does not always discover that his subject is too large for him until he has done considerable work upon it. For instance, "The American Revolution," is far too extensive for any school composition. But you could narrate some story connected with it, such as, "Old Put's Escape," describe some character like General Marion, make an exposition of the causes of the war, or prove by an argument that the colonists were greatly benefited by the Declaration of Independence.

EXERCISES

I. Glance over the following subjects for composition. Select those that interest you. Set about gathering your material. After each subject is given one or more of authorities you may consult. When

you have secured enough material for an interesting composition revise it according to the directions given above.

1. The Boyhood of Charles Dickens. (Consult Life of Dickens, English Men of Letters Series.)
2. The Attempt to Harness Niagara. (Consult Poole's *Index*, and indexes to recent numbers of *Popular Science Monthly* and *Scientific American*.)
3. The Boyhood of Abraham Lincoln. (See the first volume of Nicolay and Hay's *Life of Lincoln*.)
4. The Story of My Life. (Draw upon your own memory. For other interesting facts ask your parents and friends.)
5. How Cricket, Lacrosse, (or any outdoor game unfamiliar to you), is Played. (Consult any book on outdoor sports.)
6. The Way the Saxons Lived. (Read Chapters I. and II. of *Ivanhoe*.)
7. Washington at Valley Forge. (Read the appropriate chapters in Irving's *Life of Washington* and in Fiske's *American Revolution*.)

II. Discuss these with the class. Many new thoughts will surely come to you in this discussion. Write the compositions.

The Plan

When your material is all gathered, the surplus weeded out, and your subject definitely limited, your next step is to make your plan. You need not, however, always write it down. For short stories, descriptions, expositions, and even arguments, you may sometimes make the plan "in your head," but for long compositions you will find a well-considered plan or outline carefully written out is one of the greatest aids.

Turn back to the selection from Patrick Henry's speech. Examine it carefully and you will notice that it falls naturally into the following divisions, or, as they may better be called, topics:

I. Experience has shown that the Colonies can hope for no reconciliation with England.
   1. Warlike fleets and armies have been sent over to subdue them.
II. They have done all they could to avert the blow.
   1. Entreaty has failed.
III. The Colonies must fight to be free.
IV. The Colonies are not weak. 1. They number three millions armed in a holy cause. 2. God is on their side.

V. War is inevitable.
   1. It has already begun in Boston.
   2. Let us fight to be free.

Outlines are like the charcoal sketches which a painter makes before he begins work on *his* compositions. You should arrange the divisions and sub-divisions in short topics, or sub-topics, as in the examples given above. These must be very carefully worded, so that they will represent to you definitely the things you want to say.*

Let us now make an outline for an original composition. Take as a theme "Advantages of Athletics to High Schools." On thinking over the subject the following advantages may be considered. In other words this is the result of our gathering of the material.

1. Athletics benefit the individual pupils.
2. They benefit the school as a whole.
3. They make the pupils more self-reliant.
4. They increase the attendance.
5. They improve the general health of those who participate.
6. They are an aid to mental development.
7. They foster school spirit.
8. A school whose pupils are self-reliant, will accomplish the best results in intellectual, as well as physical, development.

Arrangement.—But as yet these are by no means arranged, for should you try to write on them in the above order you would find yourselves hopelessly muddled. The natural order is the one in which each topic leads to the next. A good one to begin with here is the second, for the school as a whole is the first thought that comes to us when we use the term high school. Now it is clear that the seventh topic attaches itself most closely to the school as a whole. This leads directly to the fourth topic. Next we may think of the pupils. The first benefit that naturally comes with athletics is good health, and that brings the other benefits in its train. Thus we arrive at the following outline; and with this we can work, for the parts are really connected:

* When you begin to write you should assign to each topic and sub-topic a separate paragraph. (See Chapter VIII.)

I. Athletics benefit the school as a whole:
   1. They foster school spirit.
   2. They increase the attendance.
II. They benefit the individual pupils:
   1. They improve the general health of those who participate.
   2. This results in aiding mental development.
   3. In addition they make the pupils more self-reliant.
   4. A school whose pupils are self-reliant, will accomplish the best results in intellectual, as well as physical, development.

But when you begin writing, you must not adhere to your outline too minutely. In the process of actual composition, new and excellent topics will often suggest themselves, which can be inserted in the appropriate places, or which may take the places of some of the topics in the original outline. In the same way in base-ball, a wise captain will often, as the game progresses, change part of his tactics, or use plays which he had not intended to employ when the game began.

EXERCISES

I. Make an outline of any short story which has interested you.

II. Make an outline of any chapter in the history you may be studying.

III. Make an outline of any chapter in one of your scientific text books.

IV. Make an outline of some political oration, or some newspaper editorial. (The editorial should not be too short.)

V. Make outlines for compositions on the following subjects:
   1. A Visit to a Factory. (Any manufacturing plant.)
   2. Five Minutes on a Street Corner.
   3. Lost. (Think of all the possible experiences that might happen to you if you were lost in a city, or in some lonely place in the country. Put them down as you think of them. Select those that would make the most interesting story.)
   4. The Autobiography of an Old Shoe.
   5. The Newsboy's Dream.
   6. How I Spent Last Christmas (or any other holiday).

VI. Criticise the outlines and compositions you wrote for an earlier exercise in this chapter.

A careful study of the outlines already constructed will show that there has been a careful observance of three principles, which we shall now consider.

I. UNITY

When you are making an outline for an original composition, you must be very careful to see that each topic refers to the subject, and to that particular subject alone. This is called the principle of *Unity*.

Dangers of Digression.—Frequently very interesting topics will suggest themselves, which have only a slight connection with the main subject. For example, in the discussion of the "Advantages of Athletics to High Schools," topics connected with College Athletics, Professional Athletics, or Athletics in general, will occur to you, and if you are not careful they may lead you away from your subject, which is the advantages of athletics to high schools. This digression or wandering away from the subject is a common fault with most young writers, and can best be avoided by a careful examination of each topic in your outline. If you find any one that does not have a direct relation to the subject cut it out, no matter how interesting it may be. Perhaps you may be able to use it in some other composition, but certainly it will be out of place now. The first thing to be attained in any work of art is unity.

EXERCISES

I. Examine the topics you have selected for Exercise V. page 34. If there are any that seem to be out of place strike them out. For these you may find better ones that will not destroy the unity of the composition.

II. Make outlines for compositions on any of the following subjects. Criticise them. Write the compositions.

1. My Aunt. (Describe her as you would to one of your schoolmates whom you were about to introduce to her.)
2. The Use of Flags. (Think of all the uses to which flags are put. Arrange them in what you consider the best order. Would the principle of unity require that you consider all possible varieties of flags, or would it be better to confine yourself to national flags only?)
3. How Some Indian Tribes Live. (If you have ever been fortunate enough to pay a visit to a tribe of Indians you will have to go only to your memory for material. Otherwise it will be necessary to consult one or more of the many books on North American Indians and their habits.)

4. A Trip to the Yellowstone, (or any other of the National Parks.) (Muir's *Our National Parks* is a good book to consult for this subject.)
5. Do We Drink Too Much Coffee? (Take a side on this question and give your reasons for your view.)

II. COHERENCE

In arranging the topics which make up your outline, you must be careful to place those whose matter is closely related next to or near each other; so that the thought of one may lead naturally to the next without any unnecessary references backward or forward. All the parts of your composition should, as it were, stick closely to each other. This is properly called the principle of *Coherence*. Young writers who do not make careful outlines are very likely to jump from one idea to another which has no connection with it, or break off a line of thought in order to bring in something that ought to have been said before. This fault is also very common in ordinary careless conversations; but it is altogether out of place in a work of art. Therefore, when you are putting your outline together, be careful to note the exact bearings or relations of each topic, so that you may put it in the place where it will seem to the reader to connect naturally with those that precede, and those that follow.

EXERCISES

I. Examine again the outlines you have made for Exercise V. p. 34. Are the topics arranged according to the principle of Coherence? If not, arrange them.

II. Criticise the compositions you have already written. If you find that you can better them, rewrite.

III. Select one of the following subjects. Gather your material, make an outline, and write your composition. Criticise it for Unity and Coherence.

1. A Brief Story of King Philip's War. (Read any U. S. History, or Fiske's *Beginnings of New England*.)
2. The Advantages of the Study of a Modern Language. (Restrict it to one definite language.)
3. How Columbus made an Egg to Stand on its End. (Retell the familiar story.)
4. Is the Horse Doomed? (Are steam, electricity, and motor cars about to destroy the usefulness of the horse?)

III. EMPHASIS

But besides the connection of the different topics with each other, there is another principle you must carefully observe in arranging your outlines. This is, that that part of your composition which you consider most important should be placed in the most important position—where it will call the most attention to itself. This is called the principle of *Emphasis*.

Positions for Emphasis.—The most important place in a composition is naturally that which last meets the eye, the end. A good short story ends with its most important incident, called the climax; a good description with the most important detail; and a good exposition or argument with the chief point, or argument. You cannot end anything you write with an unimportant incident, detail, or point, and expect a satisfactory result. Such a close is called an *anticlimax*. Therefore be very particular as to what topic shall close your outline.

Next to the end, the beginning of your composition is the most emphatic place. Most people will not read a composition which begins with an unimportant or uninteresting topic. Many of you have probably been driven away from some good old-fashioned stories that were a little slow in getting started. Begin, then, with some fact or thought that will at once attract attention.

It may be remarked here that in the actual writing of a composition, if you wish to make any part especially emphatic, you can also do this by giving it more space. Notice in *Rip Van Winkle* how those parts of the story which have the most interest for us are lengthened out. The scene in the mountains is gathered into eight paragraphs, while the scene where the hero returns to his native village is extended to as many pages.

EXERCISES

I. Examine again the outlines you made for Exercise V. page 34. See if the important thoughts have places of emphasis. If not, rearrange them.

II. Write the compositions.

III. Criticise all the compositions you have written for the exercises in this chapter. Is the emphasis properly placed? If not, rewrite them.

IV. Select some short composition; for example, one of the following:

1. *The Stout Gentlemen.* (Irving's *Bracebridge Hall.*)
2. Poe's *Pit and the Pendulum.*
3. Hawthorne's *Endicott and the Red Cross.* (*Twice Told Tales.*)
4. Any one of the Fairy Tales in Grimm's or Anderson's collections.
5. *The Angler.* (Irving's *Sketch Book.*)

Examine it for Unity, Coherence, and the placing of its Emphasis. What gives the composition its unity? How are the parts related to each other? What is the most emphatic part of the composition? Make an outline of it.

V. Add an incident to *The Legend of Sleepy Hollow*, and note the result.

VI. Do the same with any story by a reputable author, and note the result.

VII. Read over a chapter from any text book of science you may be studying. Omit some division of the chapter and note the result. What is the difficulty with the chapter after the omission? Be specific in your answer.

VIII. Make an outline of the life of a dog.

IX. Make an outline for a composition on one of the following subjects:

1. A Day's Work at School.
2. A Hunting Trip.
3. A Ball Game.
4. A Beautiful Picture.

X. Write short compositions from these outlines.

The Introduction

Brevity.—Sometimes before beginning to tell a story, to make a description, an exposition, or an argument, it is well to say a few words, by way of introduction, so that your reader may know what sort of a piece he is going to read, or how it is to be treated, or, if it is a story, what is the scene of the incidents. But do not make it any longer than you are obliged to, and omit it altogether if it is not absolutely necessary. In these days most people have no patience with long introductions, and consider them a waste of time.

Read the following paragraph which begins the story of *The Mill* in Van Dyke's *Blue Flower*:

When Sir Lancelot was come out of the Red Launds where he did many deeds of arms, he rested him long with play and game in a land that is called Beausejour. For in that land there are neither castles nor enchantments, but many fair manors, with orchards and fields lying about them; and the people that dwell therein have good cheer continually.

Of the wars and of the strange quests that are ever afoot in Northgalis and Lionesse and the Out Isles, they hear nothing; but are well content to till the earth in summer when the world is green; and when the autumn changes green to gold they pitch pavilions among the fruit trees and the vineyards, making merry with song and dance while they gather harvest of corn and apples and grapes; and in the white days of winter for pastime they have music of divers instruments and the playing of pleasant games.

The story of *Rip Van Winkle* is introduced by only two short paragraphs descriptive of the scenery. In the *Legend of Sleepy Hollow* the introduction extends over several pages. Irving, however, wrote nearly a hundred years ago when long introductions were more popular than they are to-day.

EXERCISES

I. Write brief introductions to the following:

1. A Storm at Sea.
2. A Thunderstorm.
3. A Picture.
4. Our School.
5. My Favorite Exercise.
6. A Short Journey.
7. Why I Read the Newspaper.
8. An Exciting Moment.
9. How to Use a Saw.
10. How Paper is Made.

Before you write it would be well for you to think out the main points in the whole theme.

II. If you are interested in any of the above subjects make your plan and write the whole composition.

III. Criticise the introductions you have made for the compositions you have already written. If they are too long cut them down. If you can do without them, leave them out altogether.

The Conclusion

Although your composition should have its most important incident or point at the close, it is often well not to end too abruptly, but to add what is called a *Conclusion*, in order to dismiss the subject as gracefully as possible. It is like a courteous good night after an evening call. In a story it is often a last glimpse of the main characters; in

a description, a statement of the general effect; in an exposition, a summary of the chief points; and in an argument, either a summary, or an appeal to the hearers, or both.

Brevity.—But like the introduction the conclusion should be as brief as possible, and in many cases may be omitted. It is a common fault of inexperienced writers to go on writing, long after they have actually finished all they have to say, and so make the reader dislike what, up to this point, he may really have enjoyed. You remember the delightful way in which Irving dismisses Ichabod Crane in one or two short paragraphs, while our good bye to Rip Van Winkle is even briefer.

In our times endings are still briefer. Here are two quite perfect conclusions from Van Dyke's *Blue Flower*:

So he went back to the white canoe, and paddled away up the river, and nobody in Scroll-Saw City ever set eyes on him again.

His journey was ended. His treasures were accepted. The Other Wise Man had found the King.

EXERCISE

Criticise the conclusions to the compositions vou have written for this chapter. If they are faulty, revise them.

The Title

We must now consider the matter of a *Title*, or name for your composition; for compositions, like persons, must have names. You may have thought of it before you began to gather your material, while you were making your outline, or when you were writing; or you may have to invent one when the composition is finished. This is sometimes rather difficult. Many authors have spent a great deal of time in finding appropriate titles for their works.

The Three Essentials of a Good Title.—There are three things essential to a good title: (1) It must be a guide to the contents of the composition; (2) it must attract attention; (3) it must be short. Three or four words are usually enough. Old-fashioned books often have very long titles,

sometimes four or five of them. But the present taste is for titles as brief as possible.

The following are some well-chosen titles:

Ivanhoe.
Tale of Two Cities.
Les Miserables.
The Three Musketeers.
An Old-fashioned Girl.
The Origin of Species.
The Story of the Heavens.
A Comedy of Errors.
A Midsummer Night's Dream.
The Faerie Queene.
With Clive in India.
The Marble Faun.
The House of the Seven Gables.
Rose in Bloom.
The Eternal City.
Sesame and Lilies.

EXERCISES

I. Criticise all the titles of the compositions you have written so far. If they do not fulfill the three conditions of good titles, revise them.

II. Invent titles for supposed compositions on the following subjects.

1. A visit to some place.
2. The story of how a dog was faithful to his master.
3. Read Tennyson's *Lancelot and Elaine*, and *Gareth and Lynette*. The poems are filled with exquisite descriptions and interesting incidents. Invent titles for several of each.

REVISION

While you are engaged in the actual composition, it is well to keep your mind concentrated on what you have to say. Do not think about the rules of grammar or rhetoric; for, if these rules are always prominent in your mind while you are writing, your work, though it may be correct enough, will be stiff and unnatural. How gracefully would you dance if you were obliged to think continually of the position of your feet? Besides, when you keep your mind fixed mainly on the subject in hand, many excellent ideas which you have never thought of before will be suggested by what you have already written. In fact, many of our best thoughts flash upon us during what has been called the "fire" of composition.

Critical Revision.—But when your first draft is finished, go over your work carefully. Make yourself your severest critic. Cut out all passages—no matter how fine you may

think them—which do not bear directly upon the subject in hand, or form some connecting link between its parts. Be particularly critical of what you think especially good. Now is the time to use your knowledge of the rules of grammar and rhetoric, and each mistake that you correct is not likely to be repeated. After sufficient practice mistakes will practically disappear, and you will write good English as naturally as you walk.

Next carefully rewrite the whole composition in the light of your critical revision, and you will find that in this process still further improvements will suggest themselves. Some of the finest work of the best authors was written over and over again, before it came up to the high standard the writers had set for themselves. So do you set for yourselves a high standard, and approach it as closely as you can.

SUMMARY

You cannot write a good composition carelessly, with no thought for form or material. You must have a definite purpose, and your success will be measured by your fulfilling that purpose. You must gather your material thoughtfully and conscientiously. You must construct a carefully planned, and artistically worked out, outline. You must not wander from your subject. You must carefully fit part to part, so that one division leads naturally to the next. You must be sure to attract attention to what deserves emphasis. And when you have finished what you have to say you must close. Then give your work a thorough revision.

EXERCISES

I. The following subjects suggest the subjoined topics. They will need to be revised according to the principles of unity, coherence and emphasis. Write both of the compositions.

1. A Stray Dog.
   - (*a*) He is nearly drowned in the river.
   - (*b*) He is rescued by a policeman.
   - (*c*) He is put into pound.
   - (*d*) He had a sad adventure with two rude little news-boys.
   - (*e*) He had followed his master down town.

(*f*) At the entrance to a large office building he was lost.
(*g*) He is nearly run down by a street-car.
(*h*) He sees a fire.
(*i*) When nearly dead from loneliness and hunger he is claimed by his master and taken home.

2. The Advantages of a School Debating Society.
(*a*) A pupil belonging to a debating society learns to express himself clearly and forcibly before an audience.
1. This is a great gain, for this power is needed often in after life.
2. Nor is this acquired as well in the class room, for there the enthusiasm of a debating society is often absent.
3. Enthusiasm is a great virtue, for it often makes soldiers forget fear.
(*b*) A debating society is further beneficial, inasmuch as it teaches self-restraint.
1. Self-restraint is absolutely necessary to a good debater.
2. Many a debate has been lost because the debater "lost his head."
3. Indeed self-restraint is necessary in all walks of life,
4. But especially where a person is likely to meet opposition.
(*c*) A debating society may be made a source of much benefit from the study of literature.
1. A certain amount of reading is always necessary as a preparation for a debate.
2. This will foster literary habits.
3. A taste for good literature is what distinguishes a cultured from an uncultured man.
4. Good literature is lasting literature, and hence has always an educational value.
(*d*) Our school has a good debating society, and we would urge upon all of our pupils the advantage of becoming members.

II. Look over the following subjects. If they are too indefinite for good themes, improve them. Gather your material from as many sources as possible. Prepare your plans according to the principles of unity, coherence, and emphasis. Write out in full such as interest you. Make the titles as interesting and suggestive as possible.

1. Our City.
2. Aerial Navigation.
3. American Patriots.
4. English (or American) History.
5. A Summer Vacation.
6. Flowers.
7. Physical Culture.
8. Science.
9. Electricity.
10. Steam.
11. Manual Training.
12. Fashions.
13. Excursions.
14. Pets.
15. The Study of English.
16. Hobbies.
17. Tramps.
18. Foot-ball.
19. Tennis.
20. Winter Games.

SUGGESTED CRITICISM OF CLASS THEMES

1. (*a*) What was the writer's purpose in this composition?
   (*b*) Has he fulfilled his purpose?
2. Has he gathered enough material to make an interesting composition?
   (*a*) If there is too much, show what had better be omitted.
   (*b*) If there is too little, point out the places where more is needed.
3. Is the composition well planned?
   (*a*) Has it unity? If the writer has included too much, show what must be omitted.
   (*b*) Has it coherence? If the parts are not well arranged, show by means of a new outline what changes should be made.
   (*c*) Is the emphasis placed upon the most important thing in the composition? If not, show what it is, and suggest how the emphasis may be gained.
4. Is the title well chosen? If not, point out what requirement or requirements for a good title have been violated. Suggest a new one.
5. Is the composition worth reading to a class?

PART II

THE FORMS OF COMPOSITION

CHAPTER IV

NARRATION

Varieties of Narration.—Narration, as we have seen, is the telling of a story, or the relation of an event or a series of events that have, or might have happened. There are, therefore, two chief varieties:

I. *Historical Narration*, in which the events related are *true*—at least as far as the writer knows. This includes all histories, biographies, travels and voyages, diaries and journals, true anecdotes, newspaper items, and letters which give news.

II. *Fictitious Narration*, or fiction, in which the events related are imaginary, that is, invented by the writer. This includes fairy tales, narratives, poems, novels, romances, short stories, original anecdotes, and dramas, or stories told in dialogue.

There is also another variety in which actual occurrences and historical personages are combined with purely imaginary characters and events. But this is considered as belonging to the second class and is called *Historical Fiction*.

I. HISTORICAL NARRATION

In your own childhood, the first stories you related were accounts of events that happened to you or to your playmates; and to-day a large part of your reading consists of the reports in the daily papers of occurrences at home or abroad. Therefore, as historical narration is the simplest form of composition, as well as the most familiar, it is best to begin with it the more extended study of the different kinds of composition.

A. Truth

The first requisite of historical narration is *Truth.* And to attain this should be your aim in gathering your material for an account of anything that has actually occurred. Be as exact as possible, for otherwise your work will be of little or no value as a record of facts.

Accuracy in Observation.—If you are going to write about something in your own experience, be sure that your recollection of it is correct, and that your observation was accurate. Frequently two equally honest witnesses in court give quite contradictory accounts of the same event. Either memory is deficient, or observation was careless and inaccurate, in the case of one or both. A good witness, like a good newspaper reporter, is distinguished by keen observation and exact memory. You can not begin too early to cultivate these qualities.

Note Taking.—For this purpose it is well to accustom yourself to taking notes. Robert Louis Stevenson said that on his walks he always carried about with him two books, one to read, the other to write in. When he saw anything that attracted his attention he jotted down a note. Such notes are invaluable when one comes to write, as they refresh the memory, and correct any errors that might creep in through forgetfulness or carelessness. Of course it is often impossible to take notes at the time of the occurrence, but this should be done as soon afterwards as possible. Notes should not be written out in complete sentences, or even arranged in order; just a word or two is sufficient to arouse your memory and to suggest other details or subsidiary events. For example, here are some notes on a "school spread":

Began 3:30.—Ice cream late—salt in one can—funny remark of Josie Smith—Sallie upset plate of cake—salted almonds and olives—glee clubs, false notes—boy's ice cream—clever speech of Miss Jones—"all the comforts of home," etc.

And here are notes for a game of foot-ball:

Central team 10 lbs. heavier—slow—ours quicker—Jones got ball on kick-off. 15 yds. 1st down—bucked tackle—3 yds—Robinson—2d.

End run—Levison—loss. Punt—Smith—30 yds. Returned 10 yds. Jones hurt—left knee, etc.

From such notes a person who had witnessed the events could construct a very readable, as well as accurate account. And you can easily see that by means of abbreviations these notes might be made much shorter without losing any of their accuracy or suggestiveness.

EXERCISES

I. (*a*) Make notes from memory of some event in which you have lately participated, either as actor or spectator; such as:

1. A game of foot-ball, base-ball, basket-ball, or tennis, 2. a field day, 3. a party, 4. a picnic, 5. a meeting of a school society, 6. a bicycle club's run, 7. a society event, or an exhibition at school, 8. a concert or theatrical performance, 9. an interesting walk, 10. an hour in the laboratory.

(*b*) From these notes give an oral account of the event to the class.

II. (*a*) Make a record of the next event of interest at which you happen to be present, in notes taken on the spot, or as soon afterwards as possible.

(*b*) From these notes write out an account of the event as if for your school paper. Strive to be as accurate as possible, and put in nothing which is not recorded in your notes or definitely suggested by them.

Diaries and Journals.—It is also advisable for the purpose of cultivating accuracy, to keep a diary or a journal. In a diary the chief events of each day are jotted down briefly as mere notes to reinforce the memory. But a journal aims to give an account of the more interesting occurrences in the form of a connected narrative. To this are often added reflections on the day's happenings, or whatever thoughts may occur. Keeping a diary forms an excellent training in taking notes; and a well-written journal is not only an admirable exercise in simple historical narrative, but it will also afford the writer much pleasure in after years.

In keeping a journal you must be careful to avoid dry catalogues of unimportant or regularly recurring events, such as the following from a small boy's journal:

Got up at 7 o'clock. Washed and dressed. Ate breakfast. Went to school. Recited my lessons. Ate dinner. Had pumpkin pie.

Played ball. · Ate supper. Studied my lessons. Time to go to bed now. That's all.

It is better to make no entry at all, if nothing has occurred that has really interested you. But if you will keep your eyes and ears open and your mind alert, you will find almost every day something worthy of being reported—an incident noted on the way to school, a bright remark of a schoolmate, and the circumstances that caused it, some unusual occurrence in recitation, an exciting game, etc. When such an event occurs, make a mental note of it, or if you have an opportunity at the time or later, jot down some memoranda on a bit of paper, and in the evening try to relate it as exactly as possible. You will find, after a while, not only that your records grow more correct and adequate, but that the practice becomes more and more interesting. Besides it will make you observe more keenly what may happen to you and your friends, and you will be surprised to find how many really interesting things occur in your life.

In writing your journal be simple and direct; avoid "big words," or "fine writing," or "wise remarks;" for your purpose should be simply to record facts as completely and accurately as possible.

The following from Washington's journal is an excellent example of how such entries should be made. It tells of his return from an expedition to the Ohio Valley in 1758.

Accordingly I left Mr. Van Braam in charge of our baggage, with money and directions to provide necessaries from place to place for themselves and horses, and to make the most convenient dispatch in travelling.

I took my necessary papers, pulled off my clothes, and tied myself up in a watch-coat. Then, with gun in hand, and pack on my back, in which were my papers and provisions, I set out with Mr. Gist, fitted in the same manner, on Wednesday the 26th. The day following, just after we had passed a place called Murdering Town (where we intended to quit the path and steer across the country for Shannopin's Town), we fell in with a party of French Indians, who had lain in wait for us. One of them fired at Mr. Gist or me, not fifteen steps off, but fortunately missed. We took this fellow into custody, and kept him until about nine o'clock at night, then let him go, and walked all the remaining part of the night without making any stop, that we might get the start so far as to be out of the reach of their pursuit the next day, since we

were well assured they would follow our track as soon as it was light. The next day we continued travelling until quite dark, and got to the river about two miles above Shannopin's. We expected to have found the river frozen, but it was not, only about fifty yards from each shore. The ice, I suppose, had broken up above, for it was driving in vast quantities.

There was no way for getting over but on a raft, which we set about, with but one poor hatchet, and finished just after sun-setting. This was a whole day's work; we next got it launched, then went on board of it, and set off; but before we were half-way over we were jammed in the ice, in such a manner that we expected every moment our raft to sink, and ourselves to perish. I put out my setting-pole to try to stop the raft, that the ice might pass by, when the rapidity of the stream threw it with so much violence against the pole that it jerked me out into ten feet of water; but I fortunately saved myself by catching hold of one of the raft-logs. Notwithstanding all our efforts, we could not get to either shore, but were obliged, as we were near an island, to quit our raft and make to it.

Letters.—Letters to members of your family, or to intimate friends, in which you write the news that you think will interest your correspondents, are also excellent practice in simple historical narration. In writing a familiar letter, you should imagine that your correspondent is before you, and that you are talking to him. Of course in your writing you must supply in words, what in conversation is expressed by gesture and by the tones of the voice. Letters form an important part of most biographies of eminent men and women, and are often published separately. A good example is the following written by Macaulay when he was at school to his father:*

Shelford, February 22d, 1813.

My dear Papa,

As this is a whole holiday, I can not find a better time for answering your letter. With respect to my health, I am very well, and tolerably cheerful, as Blundell, the best and most clever of all the scholars, is very kind, and talks to me, and takes my part. He is quite a friend of Mr. Preston's. The other boys, especially Lyon, a Scotch boy, and Wilberforce, are very good natured, and we might have gone on very well had not one ———, a Bristol fellow, come here. He is unanimously allowed to be a queer fellow, and is generally characterized as a foolish boy, and by most of us as an ill-natured one. In my learning, I do

* For the proper form of a familiar letter see Appendix I.

Xenophon every day, and twice a week the "Odyssey," in which I am classed with Wilberforce, whom all the boys allow to be very clever, very droll, and very impudent. We do Latin verses twice a week, and I have not been laughed at, as Wilberforce is the only one who hears them, being in my class. We are exercised also once a week in English composition, and once in Latin composition, and letters of persons renowned in history to each other. We get by heart Greek grammar or Virgil every evening. As for sermon-writing, I have hitherto got off with credit, and I hope I shall keep up my reputation. We had the first meeting of our debating society the other day, when a vote of censure was moved for upon Wilberforce; but he, getting up, said, "Mr. President, I beg to second the motion." By this means he escaped. The kindness which Mr. Preston shows me is very great. He always assists me in what I can not do, and takes me to walk out with him every now and then. My room is a delightful, snug little chamber, which nobody can enter, as there is a trick about opening the door. I sit like a king, with my writing-desk before me; for (would you believe it?) there is a writing-desk in my chest of drawers: my books on one side, my box of papers on the other, with my arm-chair and my candle; for every boy has a candlestick, snuffers, and extinguisher of his own. Being pressed for room, I will conclude what I have to say to-morrow, and ever remain your affectionate son,

Thomas B. Macaulay.

EXERCISES

I. Note as in a diary the important events of any day in your life.

II. Write, as for your journal, the account of one day's events in school.

III. Write a letter to a member of your family or to an intimate friend in which you give the news of the past week.

IV. Write in the form of a journal about a strenuous day in a dog's life.

V. Write a letter to a friend in which you tell the story of a picnic.

VI. In the form of a letter to a friend, write an account of a visit to one or more of the following places: a theatre, a factory, a museum, an art-gallery, an athletic contest, a hospital, the stock-yards, a railway station, a circus.

Gathering Material at Second Hand.—If you are going to write an account of an event which you have not yourself observed, you must be very careful in gathering your material. For example, if it is to be the report of a game, get as many as possible of the spectators to tell you about it, take notes, compare these, always considering the personal feeling that may color them; and from them select

what things you consider the most probable. In the same way if you wish to write the history of one of your school societies, you must get the recollections of the older members, take notes and compare them. But in this matter you will have a good test for the accuracy of these recollections in the secretary's minutes, which form a sort of diary of the society's proceedings.

EXERCISES

I. Get some of your friends to tell you of an event which occurred when you were not present, but which they observed. Take notes. From your notes write the narrative. Ask your friends from whom you got your notes to criticise your account.

II. Ask one of your parents to tell a story of his or her school days. Take notes as the story is told. Write out the story and have it criticised for accuracy.

III. Attend some lecture. Take notes. Write up an interesting report of what you heard. Compare it with the report of one of your class mates. Compare it with the report in the newspaper, if there is one.

B. Interest

The second requisite of historical narration is *Interest.* Certain forms, such as minutes of societies, records of courts, "log-books" of ships, and business letters, do not need to be written in an interesting manner, as accuracy and brevity are all that they require. But in all other forms interest is necessary, for otherwise they will not be read. We have seen also that an interest may be increased by further study of the subject chosen. But no matter how much the writer may be interested in his theme, nor how interesting the material may be in itself, the composition will fail to hold the reader unless it is presented in an appropriate manner.

Read the following selections:

1. Meanwhile, the troops were marching along the main road; but swift and silent as was their advance, frequent alarm-bells and signal-guns, and lights twinkling on distant hilltops, showed but too plainly that the secret was out. Colonel Smith then sent Major Pitcairn forward with six companies of light infantry to make all possible haste in securing the bridges over Concord river, while at the same time he pru-

dently sent back to Boston for reinforcements. When Pitcairn reached Lexington, just as the rising sun was casting long shadows across the village green, he found himself confronted by some fifty minute-men under command of Captain John Parker—grandfather of Theodore Parker—a hardy veteran, who, fifteen years before, had climbed the heights of Abraham by the side of Wolfe. "Stand your ground," said Parker. "Don't fire unless fired upon; but if they mean to have a war, let it begin here." "Disperse, ye villains!" shouted Pitcairn. "Damn you, why don't you disperse?" And as they stood motionless he gave the order to fire. As the soldiers hesitated to obey, he discharged his own pistol and repeated the order, whereupon a deadly volley slew eight of the minute-men and wounded ten. One of the victims, Jonathan Harrington, was just able to stagger across the green to his own house (which is still there) and to die in the arms of his wife, who was standing at the door. At this moment the head of Smith's own column seems to have come into sight, far down the road. The minute-men had begun to return the fire, when Parker, seeing the folly of resistance, ordered them to retire. While this was going on, Adams and Hancock were walking across the fields toward Woburn, and as the crackle of distant musketry reached their ears, the eager Adams, his soul aglow with the prophecy of the coming deliverance of his country, exclaimed, "Oh, what a glorious morning is this!" From Woburn the two friends went on their way to Philadelphia, where the second Continental Congress was about to assemble.—Fiske's *American Revolution*.

2. During the forenoon Gage was earnestly discussing with the three new generals the best means of ousting the Americans from their position on Breed's Hill. There was one sure and obvious method—to go around by sea and take possession of Charlestown Neck, thereby cutting off the Americans from the mainland and starving them out. But it was thought that time was too precious to admit of so slow a method. Should the Americans succeed, in the course of the afternoon, in planting a battery of siege guns on Breed's Hill, the British position in Boston would be endangered. A direct assault was preferred, as likely to be more speedily effective. It was unanimously agreed that these "peasants" could not withstand the charge of 3,000 veteran soldiers, and it was gravely doubted if they would stay and fight at all. Gage accordingly watched the proceedings, buoyant with hope. In a few hours the disgrace of Lexington would be wiped out, and this wicked rebellion would be ended. At noonday the troops began crossing the river in boats, and at three o'clock they prepared to storm the intrenchments. They advanced in two parties, General Howe toward the rail-fence, and General Pigott toward the redoubt, and the same fate awaited both. The Americans reserved fire until the enemy had come within fifty yards, when all at once they poured forth such a deadly volley that the whole front rank of the British was mowed as if by the sudden sweep of a scythe. For a few minutes the gallant veterans held their ground and returned the fire; but presently an indescribable

shudder ran through the line, and they gave way and retreated down the hillside in disorder, while the Americans raised an exultant shout, and were with difficulty restrained by their officers from leaping over the breastworks and pursuing.

A pause now ensued, during which the village of Charlestown was set on fire by shells from the fleet, and soon its four hundred wooden houses were in a roaring blaze, while charred timbers strewed the lawns, and flower-beds, and the sky was blackened with huge clouds of smoke. If the purpose of this wholesale destruction of property was, as some have thought, to screen the second British advance, the object was not attained, for a light breeze drove the smoke the wrong way. As the bright red coats, such excellent targets for trained marksmen, were seen the second time coming up the slope, the Americans, now cool and confident, withheld their fire until the distance was less than thirty yards. Then, with a quick succession of murderous discharges, such havoc was wrought in the British lines as soon to prove unendurable. After a short but obstinate struggle the lines were broken, and the gallant troops retreated hastily, leaving the hillside covered with their dead and wounded. All this time the Americans, in their sheltered position, had suffered but little.

So long a time now elapsed that many persons began to doubt if the British would renew the assault. Had the organization of the American army been better, such reinforcements of men and ammunition might by this time have arrived from Cambridge that any further attack upon the hill would be sure to prove fruitless. But all was confusion at headquarters. General Ward was ill-furnished with staff officers, and wrong information was brought, while orders were misunderstood. And besides, in his ignorance of the extent of Gage's plans, General Ward was nervously afraid of weakening his center at Cambridge. Three regiments were sent over too late to be of any use, and meanwhile Prescott, to his dismay, found that his stock of powder was nearly exhausted. While he was making ready for a hand-to-hand fight, the British officers were holding a council of war, and many declared that to renew the attack would be simply useless butchery. On the other hand, General Howe observed, "To be forced to give up Boston would, gentlemen, be very disagreeable to us all." The case was not really so desperate as this, for the alternative of an attack upon Charlestown Neck still remained open, and every consideration of sound generalship now prescribed that it should be tried. But Howe could not bear to acknowledge the defeat of his attempts to storm, and accordingly, at five o'clock, with genuine British persistency, a third attack was ordered. For a moment the advancing columns were again shaken by the American fire, but the last cartridges were soon spent, and by resolute bayonet charges and irregular volleys that could not be returned the Americans were slowly driven from their works and forced to retreat over Charlestown Neck, while the whole disputed ground, including the summit of Bunker Hill, passed into the hands of the British.—Fiske's *American Revolution.*

3. An amusing incident is related as occurring in Goldsmith's last journey homeward from Edgeworthstown. His father's house was about twenty miles distant; the road lay through a rough country, impassable for carriages. Goldsmith procured a horse for the journey, and a friend furnished him with a guinea for travelling expenses. He was but a stripling of sixteen, and being thus suddenly mounted on horseback, with money in his pocket, it is no wonder that his head was turned. He determined to play the man; and to spend his money in independent traveller's style. Accordingly, instead of pushing directly for home, he halted for the night at the little town of Ardagh, and, accosting the first person he met, inquired with somewhat of a consequential air, for the best house in the place. Unluckily, the person he had accosted was one Kelly, a notorious wag, who was quartered in the family of one Mr. Featherstone, a gentleman of fortune. Amused with the self-consequence of the stripling, and willing to play off a practical joke at his expense, he directed him to what was literally "the best house in the place," namely, the family mansion of Mr. Featherstone. Goldsmith accordingly rode up to what he supposed to be an inn, ordered his horse to be taken to the stable, walked into the parlor, seated himself by the fire, and demanded what he could have for supper. On ordinary occasions he was diffident and even awkward in his manner, but here he was "at ease in his inn," and felt called upon to show his manhood and enact the experienced traveller. His person was by no means calculated to play off his pretensions, for he was short and thick, with a pock-marked face, and an air and carriage by no means of a distinguished cast. The owner of the house, however, soon discovered his whimsical mistake, and, being a man of humor, determined to indulge it, especially as he accidentally learned that this intruding guest was the son of an old acquaintance.

Accordingly, Goldsmith was "fooled to the top of his bent," and permitted to have full sway throughout the evening. Never was schoolboy more elated. When supper was served, he most condescendingly insisted that the landlord, his wife and daughter should partake, and ordered a bottle of wine to crown the repast and benefit the house. His last flourish was on going to bed, when he gave especial orders to have a hot cake at breakfast. His confusion and dismay, on discovering the next morning that he had been swaggering in this free and easy way in the house of a private gentleman, may be readily conceived. True to his habit of turning the events of his life to literary account, we find this chapter of ludicrous blunders and cross-purposes dramatized many years afterward in his admirable comedy of "She Stoops to Conquer, or the Mistakes of a Night."—Irving's *Life of Goldsmith*.

1. *Unity*

Unity is secured in historical narration by the selection of only such material as bears directly upon the event, or events, to be related, or is in harmony with the purpose of the writer. Thus, if you were going to give a full and separate account of some particular event, you would include many details that you would omit were you telling it as one of a series of related events, and you would omit certain other details, that would be needed to connect it with the others. The author of a history, whose purpose is to set forth the political development of a nation, would employ much material that would be omitted by one whose chief aim was social or religious. In a like manner, were you writing an account of some school event for people not familiar with your school, you would be obliged to include many things you would omit were your narrative intended only for your schoolmates.

Moreover, one is often tempted in telling a story, to bring in many things which are interesting to the narrator, but which have only a slight connection, if any, with the matter in hand. This is especially the case in stories told by old and garrulous persons. Mark Twain has a very amusing instance of this in his *Roughing It*, where one of his characters starts a story, but never concludes it, because the side issues that suggest themselves take the narrator so far away from his original subject, that he is unable to get back to it. Dickens also, in such characters as Sairy Gamp, gives amusing instances of lack of unity in narration. And Rudyard Kipling in some of his earlier tales satirizes this bad habit of careless story telling, by apparently starting off on a "side-track" and then suddenly recovering himself with the remark, "But that is another story."

Unity in Longer Narratives.—Sometimes, as in Fiske's account of the fight at Lexington (see page 53) such passages, as the statement, that Captain John Parker was the father of the celebrated preacher, Theodore Parker; and had climbed the Heights of Abraham with Wolfe, the story of John Harrington's dying in the arms of his wife on his

own doorstep, and the fact that Hancock and Adams heard the crackle of the musketry as they were on their way to join the Continental Congress, though at first sight they seem to have little to do with the main story, which is the conflict on the village green, are yet part of a larger unity—the history of the United States. For the first makes John Parker seem more real to us, and shows us that veterans of the French and Indian War took part in the struggle; the second brings out the popular, we might say, the homelike nature of the struggle there begun; and the last connects the little skirmish with that great assembly which put forth the Declaration of Independence more than a year later. Also in Irving's anecdote of Goldsmith the descriptions of Goldsmith's appearance, manners, and character, are necessary to explain the incidents that are next related. But all such details which do not contribute directly to the movement of the narrative must, as in the examples referred to, be very brief and be introduced with great skill, otherwise the attention of the reader is distracted and his interest flags. It is safer for young writers to "stick to the story."

EXERCISES

I. Compare the account given by Green in his *History of the English People*, of the reigns of Richard I. and John, with that given by Hume in his *History of England*, and note the different material employed and omitted by each of the two authors in accordance with their different aims. (If Hume's History is not available, compare Green's with any other standard history).

II. Compare, if possible, Fiske's account of the Battles of Lexington and Bunker Hill, given in this chapter, with the accounts of the same events in a history of England written by an Englishman; for example, in Gardiner's *History of England*.

III. Study an account of some single event in Fiske's *American Revolution*, Parkman's *Montcalm and Wolfe*, or Prescott's *Conquest of Mexico* or *Peru*, and make an outline of the incidents there related. Note those incidents, if any, that at first sight do not seem to bear directly on the story in hand. Then see if there is any good reason why they are introduced.

IV. Write a history of your class in the high school. Avoid a mere chronicle of dry facts, but select such details as are of interest to you and to all members of your class. Write out with considerable care some of the most important events, such as, the first day in the high

school, the class spread, or picnic, etc. Examine these incidents as in Exercise III.

V. Write the same class history from the "point of view" of one of the teachers. Compare it with the history you wrote for Exercise IV. Notice how they differ in the selection of details.

VI. In the same way write two accounts of the story of your life, the first from your own point of view; the second from that of your parents. Compare the two accounts. Of course the former will be written in the first person, and the latter in the third. This, however, will be the least difference between them.

2. *Coherence*

Time Order.—Coherence in historical narration may be secured, in the first place, by a strict adherence to the order in which the events actually occurred, that is, to the "time-order." As long as you have but a single series of incidents to relate this is the only proper method, for in this case those which follow are always dependent upon those which precede. A most annoying habit of careless narrators is that of interrupting the story with the remark, "But I forgot to say, etc.," and then introducing something that should have been brought in before. This not only breaks the thread of the narrative, and causes the listener or reader to lose interest, but the incident thus introduced loses nearly all the effect it would have produced if told in its proper place.

Order of Cause and Effect.—But when you have two or more series of incidents, connected with each other and occurring simultaneously, it is obviously impossible to adhere to a strict time order. After narrating a portion of one series, it is often necessary to go back to tell of some other event which happened at the same time, and upon which the later events in your first series are dependent. Thus Fiske, in his account of the Battle of Bunker Hill (page 54) after the repulse of the second British charge, goes back to tell what had been happening meanwhile at the American headquarters in Cambridge—the confusion, the lack of organization, the general mismanagement, which resulted in the failure to send reinforcements, or even a fresh supply of gun-powder in time; so that when the British made their third charge, the patriots were unable to withstand them

as before and were obliged to retreat. Here we have what is called the relation of cause and effect. The lack of organization at the American headquarters was the chief cause of the final success of the assaulting troops.

But when you are obliged to turn back in the time order of your narration you must be very careful to do this at the right place, so that the dependence of the later events upon what has gone before will be plainly manifest. Thus, if Fiske had told of the confusion at American headquarters before the first, or even the second, charge, the connection between that and the final result of the conflict on Breed's Hill would not have been clear; and his narrative would have become incoherent.

EXERCISES

I. Read the account of the capture of Quebec by the British under Wolfe, in Parkman's *Montcalm and Wolfe*, Vol. II., chap. XXVII. Note carefully the order of the incidents, and if the time order is not followed, observe the relation of cause and effect.

II. Read a chapter from any one of the following histories and biographies: Macaulay's *England*, Prescott's *Conquest of Mexico* and *Conquest of Peru*, Parkman's *LaSalle and the Discovery of the Great West*, and *Conspiracy of Pontiac*, Motley's *Rise of the Dutch Republic*, Irving's *Life of Goldsmith*, Grant's *Memoirs*.

Make outlines of what you read. Study the relation of the incidents as above.

III. Examine the history of your class which you wrote for Exercises IV., page 58, and V., page 59. Do you follow the time order, or, if there is more than a single line of action, do you make clear the order of cause and effect?

IV. Write a historical account of the Battle of Marathon, (or of any other battle in which you may be interested). Criticise it as above.

3. *Emphasis*

Emphasis by Space.—Emphasis in historical narration is usually secured by the greater space given to the telling of the more important incidents. Thus Fiske, in his account of the fight at Lexington, which was in reality an insignificant skirmish, and was important only because it was the beginning of a momentous struggle, gives the greatest space to the incidents and words of the leaders immediately pre-

ceding the first shot. The actual fighting he dismisses with a few words. And in his story of Bunker Hill he gives the greatest space to the first attack, for the most important thing connected with that battle was, not the capture of the hill by the British, but the fact that undisciplined American farmers, through their superior marksmanship, were able to repel a charge of veteran troops. In the same way Irving, in his story of Goldsmith's amusing mistake, gives the greatest space to his hero's entrance into the home of Mr. Featherstone.

Emphasis by Position.—We have learned in the preceding chapter that the most emphatic position in a composition is at the end. Of course, in a long history, which consists of a series of connected events, the coherence of the whole is more important than an emphatic ending to the account of each event. So Fiske closes his story of Lexington with the incident of Hancock and Adams, in order to connect this little skirmish with the more important Continental Congress; and Irving ends his tale of Goldsmith's blunders with the statement that it was the origin of one of his literary masterpieces. However, in telling a single anecdote, good narrators always close the story, when possible, with its most emphatic point, leaving the rest to the hearers' or readers' imagination. It is only an unthinking person who will ask the stupid question, "And what did he do then?"

Suspense and surprise may also be used in historical narration to increase the emphasis of certain events, but as the opportunity for their employment is so much greater in fiction, we shall defer their consideration until later.

EXERCISES

I. Study the account of the capture of Quebec, or of some other event in any of the histories mentioned in this chapter, and note, (1) what portions of the narration seem most emphatic, and (2) by what means the author has secured this emphasis.

II. Criticise the historical narratives you have written for exercises in this chapter. Is the emphasis always rightly placed? If not, rewrite the faulty composition.

III. Write the story of Columbus' first voyage. Criticise the unity, coherence, and emphasis.

IV. Write a historical narrative on any of the following subjects that interest you. See that your narrative has truth, interest, unity, coherence, and rightly placed emphasis.

1. The History of our Society. (Any society to which you belong.)
2. The Signing of the Magna Charta.
3. The Story of Boadicea.
4. The Story of a Polar Expedition. (Read Nansen's *Farthest North*.)
5. The Story of Livingstone. (Read Livingstone's *Diary*.)
6. The Massacre at Cawnpore. (Read the account of the Indian Sepoy Mutiny in any larger History of England.)
7. The Black Hole of Calcutta. (Read any larger History of England, or Macaulay's *Lord Clive*.)
8. Write a chapter of a supposed life of your father, (or of any other man you are well acquainted with.)

II. FICTION

History and Fiction.—The main difference between historical narrative and fiction is, that, in the former, the writer is constrained by the sequence of actual events, either according to the time order or to the relations of cause and effect, while in the latter, he has much more liberty. He can change the order of incidents, or remake them, if they do not fit well together, or he can invent new incidents as he goes along, if he finds them necessary to heighten the effect he desires to produce. We may say that the form of historical narrative is determined mainly from the outside, that is, by actual events, while the form of fiction is determined mainly from within, that is, by the imagination of the writer. Therefore, while the principles which govern historical narration also hold good in the writing of fiction, not only are these applied somewhat differently, but new principles appear. These we shall now proceed to illustrate and discuss.

But we should say in passing, that there are many fictitious stories that are written in the form of historical narratives, in order to produce the illusion of truth. The most famous are *Robinson Crusoe* and *Gulliver's Travels*. These naturally follow the principles already discussed.

EXERCISES

Read in a History of England, (Gardiner's or Green's) an account of the reign of Richard I. and of the Third Crusade. Read *The Talisman* or *Ivanhoe.* How does the story differ from the history?

This exercise may be extended to any of the good historical novels, and the periods of history they cover. The following are a few examples: Page's *Red Rock*—The Era of Reconstruction; Mitchell's *Hugh Wynne*—The Revolution; Thackeray's *Henry Esmond*—The Reign of Queen Anne; Scott's *Kenilworth*—The Reign of Elizabeth; Hugo's *Ninety-three*—The Reign of Terror in France; Dumas' *Three Musketeers*—The Age of Cardinal Richelieu; Lytton's *Harold*—The Norman Conquest of England.

A. Probability

Just as *truth* is the first thing to be secured in historical narration, so in fiction the most essential thing is *Probability.* For all fiction is founded on some fact, even our wildest imaginations are based upon our own actual experience, or upon ideas we have obtained from other people, or from books. Thus the dragons, hippogriffs, and other monsters of fairy tales are nothing but combinations or exaggerations of known animals, and the fairies, enchanters, and witches are but human beings with exaggerated powers.

The Probability of the Improbable.—But probability in fiction does not mean that the events related must always be similar to those which have happened, or might happen, in this actual world of ours. It means, as we have said before, that, certain conditions being assumed as the basis of the story, the incidents are such as would happen under those circumstances. Thus, if we grant the possible existence of such little people as the Lilliputians, or such giants as the Brobdignagians, then the incidents that Captain Lemuel Gulliver relates in his entertaining travels become at once probable.

You can best secure this probability of circumstance in your stories by carefully observing things about you, and by first writing accounts of actual events as accurately as possible. It is well not to let the incidents of your stories occur in surroundings that are not very familiar to you.

Of course, if you are writing a fairy tale, you can give your imagination free reign, but be careful that the circumstances of your story are in harmony with each other, in order to secure what may be called the *probability of the improbable.*

EXERCISES

I. Read carefully the following short and unfinished plan for a story. It needs more details in order to be made more interesting. How many do you find necessary? Complete the story.

A Case of Mistaken Identity

A gentleman came to a strange city. He was at once accosted by a man of unprepossessing appearance, from whom he was unable to free himself. He soon found himself shadowed by this man, or by others, apparently the latter's friends. They finally asked him to share with them the plunder from a certain robbery, which had been perpetrated in a not very distant city, and which had aroused the interest of everybody. His protestations of innocence were of no avail. During this scene the police arrive, and all are arrested. The men confess their part in the robbery, but implicate the stranger. He has no friends in the city, and cannot get word to his friends.

II. Read Mark Twain's story of a *Million Pound Bank Note.* Write another story with a similar subject. What details do you need?

III. A poor newsboy suddenly finds himself very rich. What are his first thoughts, and what does he do? Prepare the details for a story of his life.

IV. A story of a proud girl whose pride was the cause of her unpopularity at school. Later she becomes much liked by all. Select your details for her story.

V. The animals all assemble for their annual ball. Tell the story of that function.

Note. In each of the above cases select such details as will make an interesting and probable story. Compare your work with that of your classmates.

Probability of Character.—Then, too, the personages of a story must not only act and talk in accordance with the circumstances in which they are placed, but in accordance with their characters. Thus, it will never do to have *Rip Van Winkle* refrain from drinking from "that wicked flagon," or to have *Ichabod Crane* meet the "headless horseman" with dauntless courage. And the change of the mean and stingy Scrooge, of the first part of the *Christmas*

Carol, into the generous soul, of its conclusion, would never be accepted, unless the author had given good and sufficient reasons, as he does in the story, for the wonderful transformation.

You can secure this probability of character only by "putting yourself in the place" of each personage of your story. This is not so difficult as it at first seems. You have probably often imagined yourself to be some other person, and have amused yourself by thinking what you would do, were you that person, and were you placed in his circumstances. Your ability to do this, like every other capacity, may be greatly increased by practice. If you will carefully note the peculiar traits and habits of your companions, and of interesting characters in books, you will soon find yourself able to get outside of yourself, as it were, and to think and feel as some other person. This is one of the things which render story writing so fascinating. The imaginary people whose doings you narrate have a way of becoming very real to you, and acquire a strange habit of doing and saying things, that you yourself never expected when you began to write about them. Many stories are told of famous authors who have actually wept over the sad fate of some favorite creature of their imagination, whom they would willingly have saved, had they been able to do this without sacrificing the truth, or rather the probability, of their characters and of the circumstances of the story.

Value of Familiar Characters.—Just as it is well for you to lay the scene of your stories in familiar surroundings, so it is best for you to choose at first characters with which you are familiar. Probability of character is as important, if not more important, than probability of circumstances. You can best secure this, by first noting the actual actions and conversations of your associates, by which practice you will soon learn in what ways differences of character manifest themselves. You will thus avoid falling into the error of making a young woman talk like a philosopher, or a teacher like a school boy.

Then, in your stories, you should, for a long time, confine yourself to the very simplest and most familiar char-

acters. You may have noticed that the personages of the different fairy tales you have read are very much alike. All the princes belong to the same family, so do all the princesses, all the enchanters, all the wicked brothers, and all the good fairies. These are what may be called universal characters, as they portray the simplest and the most general characteristics of human beings.

EXERCISES

I. Examine carefully some of the stories that appear in the current magazines, or the stories in Kipling's *Jungle Books*, and note if the incidents are probable or not. If some of them seem improbable, see if the author's aim was to produce what we have called a "probable improbability," and then judge if he has succeeded in his purpose.

II. Examine carefully other stories whose characters have interested you. Try and discover by what means the author has secured the lifelike character of his personages. If you find any stories in which the characters seem unnatural, try to find out why the author has failed to make them probable.*

III. Read the stories you wrote for the exercises on page 64. Have you secured probability of character as well as probability of incident? If not, your stories need revision.

IV. Write an account of the party at the Van Tassels' and its strange termination as Ichabod would have told it. Have you preserved the characters of the chief personages in the story? or, if you have changed them, have you retained their probability?

V. Rip tells the story of his long sleep in the mountain to his son and daughter. Put in dialogue. Do you retain the probability of their characters?

B. Interest

Romances and Novels.—We may divide all fictitious stories into two great classes, according as the main source of interest is incident or character. The larger forms of the first class are called *Romances*, of the latter, *Novels*. *Ivanhoe* is a fine example of a romance, and *Silas Marner* of a novel. Of course there is characterization in *Ivanhoe* and incident in *Silas Marner;* but those of you who have read both

* The following list of books containing short stories are excellent for the purpose: Doyle, *Sherlock Holmes*; Hawthorne, *Twice Told Tales*; Hawthorne, *Tanglewood Tales*; Hawthorne, *Wonder Book*; Poe, *Tales*; *Arabian Nights*; Irving, *Alhambra*; Irving, *Tales of a Traveller*; Van Dyke, *Blue Flower*.

stories do not need to be told what forms the chief interest in each. You, as young people, naturally prefer the romances, for it is only as people grow older, and add to their experiences and observations, that they come to prefer stories in which the interest lies in the subtle portrayal of complex characters, like those by Thackeray and George Eliot. Then, too, the first stories of any race are romances, like the fairy tales and the adventures of King Arthur and the Knights of the Round Table. It was not until the eighteenth century, that the first English novel was written, and little more than a century before that period, that subtle delineation of character became the chief source of dramatic interest in the plays of Shakespeare and his contemporaries.

As we have seen that the interest of the writer is the first thing essential to the interest of a story, and as your greatest interest is naturally in incident, we shall, in what follows, confine ourselves mainly to the story of incident, the romance.

Necessity of Plot.—It goes without saying that to make an interesting story, not only must the events be interesting in themselves, but they must also be put together, or combined, in such a way, as to secure the greatest possible effect. In other words, a good story of incident must have a *Plot.*

Plot

Some authors call the sequence of incidents in any story—true or fictitious—its Plot. The word *plot*, however, implies something that is prearranged, concocted. Thus we may speak of the "Gunpowder Plot" to blow up King James, but to speak of the plot of King James' reign seems absurd. So we shall define the plot of a story, as the selection, and the arrangement, of its details in such a manner as to awaken and hold the interest of the reader in its result.

The parts that constitute an artistic plot were set forth centuries ago by the old Greek philosopher Aristotle, in his exposition of the method of telling the story in the Greek tragedies. These parts appear in every good drama, romance, or novel, written since, though, frequently, one or

more are combined with each other, or, in short stories, when very evident are left to the reader's imagination.

Parts of a Plot.—These parts are five in number:

(1) The *introduction*, which includes the scene, or the circumstances, in which the action of the story begins, and whatever went before that may be necessary to a full understanding of the action.

(2) The *development* of the action, which should gradually, or quickly, grow more intense and emphatic. In this, as we sometimes say, "the plot thickens."

(3) The *climax*, or the most interesting part of the action, which should arise naturally and inevitably from the development.

(4) The *consequences* of the climax, through which we are carried by the interest aroused by the climax to the

(5) *Solution*, or *conclusion*, where all questions that may have been suggested are answered, and the story is brought to a satisfactory close.

Let us analyse the following story, which, though very brief, is perfectly constructed and contains all the essential points.

A Very Fine Fiddle

When the half dozen little ones were hungry, old Cléophas would take the fiddle from its flannel bag and play a tune upon it. Perhaps it was to drown their cries, or their hunger, or his conscience, or all three. One day Fifine, in a rage, stamped her small foot and clinched her little hand, and declared:

"It's no two way! I'm goin' smash it, dat fiddle, some day in a t'ousan' piece'!"

"You mus'n' do dat, Fifine," expostulated her father. "Dat fiddle been ol'er 'an you 'an me t'ree time' put togedder. You done yaird me tell often 'nough 'bout dat Italien w'at give it to me w'en he die, 'long yonder befo' de war. An' he say, 'Cléophas, dat fiddle—dat one part of my life—w'at goin' live w'en I be dead—*Dieu merci.*' You talkin' too fas', Fifine."

"Well, I'm goin' do some'in wid dat fiddle, *va*!" returned the daughter, only half mollified. "Mine w'at I say."

So once when there were great carryings-on up at the big plantation—no end of ladies and gentlemen from the city, riding, driving, dancing, and making music upon all manner of instruments—Fifine, with the fiddle in its flannel bag, stole away and up to the big house where these festivities were in progress.

No one noticed at first the little barefoot girl seated upon a step of the veranda and watching, lynx-eyed, for her opportunity.

"It's one fiddle I got for sell," she announced, resolutely, to the first who questioned her.

It was very funny to have a shabby little girl sitting there wanting to sell a fiddle, and the child was soon surrounded.

The lustreless instrument was brought forth and examined, first with amusement, but soon very seriously, especially by three gentlemen: one with very long hair that hung down, another with equally long hair that stood up, the third with no hair worth mentioning.

These three turned the fiddle upside down and almost inside out. They thumped upon it and listened. They scraped upon it, and listened. They walked into the house with it, and out of the house with it, and into remote corners with it. All this with much putting of heads together and talking together in familiar and unfamiliar languages. And, finally, they sent Fifine away with a fiddle twice as beautiful as the one she had brought, and a roll of money besides!

The child was dumb with astonishment, and away she flew. But when she stopped beneath a big chinaberry-tree, to further scan the roll of money, her wonder was redoubled. There was far more than she could count, more than she had ever dreamed of possessing. Certainly enough to top the old cabin with new shingles; to put shoes on all the little bare feet and food into the hungry mouths. Maybe enough—and Fifine's heart fairly jumped into her throat at the vision—maybe enough to buy Blanchette and her tiny calf that Unc' Simeon wanted to sell!

"It's jis like you say, Fifine," murmured old Cléophas, huskily, when he had played upon the new fiddle that night.—"It's one fine fiddle; an' like you say, it shine' like satin. But some way or udder, 't ain' de same. Y'are, Fifine, take it—put it 'side. I b'lieve me, I ain't goin' play de fiddle no mo'."—Kate Chopin's *Bayou Folk*.

Analysis of Plot.—1. The introduction you can readily see, is the opening conversation between Cléophas and Fifine. Here are set forth concisely, the scene and circumstances that give rise to the action, the poverty-stricken home, the hungry children, the shiftless, musical father, and the impatience of his practical daughter, Fifine, also the preceding circumstances, and that the fiddle was a very old and probably an excellent violin.

2. The development of the action—the festivities at the big plantation, and the fact that music, and music of no trifling character, formed part of these festivities; the appearance of Fifine with the old fiddle for sale and the amusement she first caused; then the serious examination of the fiddle—leads naturally and inevitably to

3. *The climax.* Here the old fiddle is exchanged for a beautiful new one, and a big roll of money. As Fifine begins to examine the money we come to

4. *The consequences.* The first part of the consequences are given in Fifine's dream of the future: the old cabin with a new roof, shoes on the bare feet, and food in the hungry mouths—even a cow and a calf! The last consequence is given in what old Cléophas says, when he has tried to play on the new fiddle, and

5. The *conclusion* is his final remarks, "Y'are, Fifine, take it—put it 'side. I b'lieve me, I ain' goin' play de fiddle no mo'." So the story closes, leaving in our minds a vivid picture of a prosperous family, in which music has no place.

Suppression of One or More of the Parts of the Plot.—As we have said, some of these points may be combined, or even omitted, if they can be easily supplied by the reader's imagination. This is especially the case with short stories, which, at the present day, usually begin with the development; bringing in the matter of the introduction, that is, the scene and circumstances and preceding events, in the dialogue, or by passing allusions, as the story moves rapidly along towards the climax. Sometimes the story is allowed to develop until the reader's interest in the characters is fully aroused, and then the necessary explanations and antecedent circumstances are introduced. The consequences and conclusions are frequently combined, and often omitted. The last is the mode most popular at the present day in short stories, which usually end with the climax, and if there is a conclusion, it is exceedingly brief.

EXERCISES

I. Examine carefully several short stories that have interested you—in the works of Irving, Poe, Hawthorne, Kipling, or from the current magazines. Analyse them according to the models given, noting carefully if some of the parts are combined, or if any of them are left to the reader's imagination.

II. Do the same with any novel or romance that has interested you.

III. Examine the stories you have written for the exercises in this chapter. Analyse them as above. If you can make improvements, revise the stories.

IV. Analyse Dickens' *Christmas Carol* as above.

V. With some friends you decide to go hunting. You come to a pond where you see a number of what you think are wild ducks. You shoot a few, and afterwards are surprised by a farmer who demands the price of his tame ducks.

VI. The following cuttings from a newspaper may suggest further plots for stories:

1. Last fall the Webster Street Department tried a long-eared team for a parade of the department, to be reviewed by the mayor and city council. On this occasion the review was spoiled by the mules rushing down the street so fast that the city fathers could not tell which way they went.
2. Any one desiring a nice, quiet white horse, warranted not to exceed the speed limit in the most conservative municipality, can get a real bargain by addressing Peter Franke, chief of Old Orchard's volunteer fire department. The price on this horse is low, and it was lower Tuesday night when he went on a strike while pulling the hose cart to a fire in a two-story vacant house at the corner of Old Orchard and Catalpa avenues.

VII. Select similar items from the daily newspapers you read, and use them as the basis of plots. But avoid imitating the "newspaper English" in your stories.

A good plot, however, must not only have all the five essential parts, expressed or implied, but it must be worked out in accordance with the principles of unity, coherence, and emphasis.

1. *Unity*

Exclusion of Details.—Unity in plot is secured, in the first place, by excluding every incident, or detail, which does not lead to the climax, or does not follow from it. Much interesting matter is thought out, and even written, which is excluded by skillful writers from the final versions of their stories. To be sure, in many good stories, whose chief interest lies in the delineation of character, or in the description of places or modes of life, we find much that has no bearing on the development of the action. But while we may appreciate and enjoy the fine characterization, or the admirable descriptions, yet we are obliged to say that the story is weak in plot.

Grouping of Incidents.—In the second place, unity of plot may be secured by grouping the incidents of the story

about some one character, the hero or heroine. This is most easily done by letting the hero tell his own story, in the first person, as in Stevenson's *Treasure Island*, or in the third person, as in Thackeray's *Henry Esmond*. Sometimes the story may be told by some friend or companion of the hero, as in Stevenson's *The Master of Ballantrae*. The last method has the advantage of allowing the narrator to say many things about the hero, that the hero could not very well say about himself. But if you decide to tell a story in the first person, you must be very careful not to put in anything which the supposed narrator has not actually himself seen, or has not heard from other personages; and, in the latter case, the source of his information must be definitely given, or the probability of your story will be destroyed.

Underplots. — In long romances, novels, and plays, where a great many personages are introduced, we frequently find what may be called *Underplots*, that is, two or three stories may be related side by side. But the underplot must have some definite part in the main plot, and must be connected with the climax.

The novel, *Silas Marner*, by George Eliot, has a good example of a well-managed underplot. The story of Silas Marner, once the dreaded miser of Raveloe, afterward the loving, adopted father of Eppie, furnishes the main plot. The underplot, the story of the Cass family, three times directly coincides with the main plot; first in its development, where Dunstan Cass is made to steal the long-cherished hoard of Silas, again at the climax when Eppie appears, and finally at the consequence of the climax, when Eppie refuses to leave her adopted father for a home in the Cass family.

Dangers from Underplots.—There is, however, great danger that the underplot may, instead of heightening the interest of the main plot, detract from it. Scott has three plots in his interesting story of *Ivanhoe:* (1) the main plot of Ivanhoe and Rowena, (2) the return of King Richard, (3) the adventures of Rebecca. Up to the end of the tournament Ivanhoe is, as he should be, the most prominent figure. Then the chief interest centers in the Black Knight

(King Richard) and Locksley, who are the heroes of the climax—the storming of Torquilstone Castle. Finally Rebecca and the Templar completely absorb our attention, to the exclusion of both Ivanhoe and King Richard, who are only brought in at the conclusion. Poor Rowena, who began as the heroine of the story, is so utterly cast in the shade, that most readers are disappointed because Ivanhoe marries her instead of the beautiful Jewess. You cannot say that the plot of Ivanhoe has unity, or that the underplots are well managed, yet the incidents are told in such a stirring fashion, and are so well connected, that you cannot help considering it one of the most interesting narratives in our language.

Of course none of you are expected to write long novels as school exercises. What we have said above is for the purpose of enabling you to appreciate more thoroughly the qualities, which make the greatness of literary masterpieces, and, at the same time, to enable you to criticise intelligently whatever defects they may have. In your own writing of short stories, in order to secure unity, have some one central character, on whom all the others depend. Select the most striking incident of your story for the climax, and rigidly exclude every other incident that does not lead up to or follow from it.

You notice in the *Very Fine Fiddle*, that the place of the central character is filled by the fiddle itself, which, as the title shows, is the real hero of the story—the human personages are subordinate. You also notice that every incident is connected with the climax, the sale of the fiddle.

Unity of Incident.—Besides the unity of the larger plot, there should be a special unity in the narration of each event. Each chapter in a novel should be a separate unit, and at the same time be connected with the main theme of the work. This unity of incident, however, is based upon the same principle that governs the whole, and each incident should contain in its plot, either expressed or implied, the essential parts which we have already discussed.

Read the following Prose Poem by the Russian novelist Turgénieff:

The Beggar

I was walking in the street—a beggar stopped me—a frail old man.

His inflamed, tearful eyes, blue lips, rough rags, disgusting sores—oh, how horribly poverty had disfigured the unhappy creature!

He stretched out to me his red, swollen, filthy hand—he groaned and whimpered for alms.

I felt in all my pockets—no purse, watch, or handkerchief did I find. I had left them all at home.

The beggar waited—and his outstretched hand twitched and trembled slightly.

Embarrassed and confused, I seized his dirty hand and pressed it—"Don't be vexed with me, brother; I have nothing with me, brother."

The beggar raised his bloodshot eyes to mine; his blue lips smiled, and he returned the pressure of my chilled fingers.

"Never mind, brother," stammered he; "thank you for this—this, too, was a gift, brother."

I felt that I, too, had received a gift from my brother.

This brief story, or rather incident, is a masterpiece of condensed narration. and a perfect example of unity of plot. Every one of the few, but carefully selected details, and each phase of the simple action, is closely connected with the central character, the beggar. The plot contains all the essential parts. After the *introduction*, which gives the place of the meeting and a short description of the beggar, the *development* moves swiftly to the *climax*, where the narrator presses the beggar's filthy hand. The natural *consequences* are the beggar's returning the pressure, and his consoling speech, which lead to the concise *conclusion:* "I felt that I, too, had received a gift from my brother."

EXERCISES

I. Study a number of short stories that have interested you. Make outlines of their plots. See if you can find any violations of the principle of unity. If there are none, discover how the writer has secured the effect of unity.

II. Do the same with some novel or romance.

III. Examine some single striking incident from a novel, or romance, and study its unity in the same way.

IV. Do the same with the stories you have written for this chapter.

V. Write the story of one of the following advertisements:

1. *Lost*—A twenty dollar bill between Broadway and Market Streets. Finder will please return to 316 Boyle Avenue and receive reward.
2. *Lost*—Dog; brindle bull terrier; male; white head and breast; 4 white feet; foxed ears; collar with 1906 license, No. 5090; answers to name "Teddy." Liberal reward for return to 4216 Shenandoah ave.

Test your story for unity.

2. *Coherence*

Time Order.—Coherence in a plot is secured by making the events follow each other in the order of their dependence. That is, the cause usually comes first, and the effects, or consequences, follow in the order of their appearance. In simple stories, where there is a single series of events, this is, of course, the time order, and you can make your plot coherent, either by omitting all details that might obscure the obvious connection of cause and effect, or by stating that connection. The former method is much better, the latter being clumsy, and only to be employed when absolutely necessary.

Violation of the Time Order.—However, if you wish to put the effect before the cause, as would be the case if you began your story—as is the common custom at the present day—in the midst of the action, you must be careful not to confuse your reader. If you are going backward, or forward, for a space of time in your narration, always announce your intention. Thus, in the story of *Silas Marner*, when George Eliot goes back to tell of the early life of the solitary weaver of Raveloe, she says: "His life before he came to Raveloe, had been filled with movement, the mental activity and the close fellowship, which, in that day, as in this, marked the life of an artisan." Again, when she is about to let a period of sixteen years slip by, she announces her intention very clearly: "It was a bright autumn Sunday, sixteen years after Silas Marner had found his new treasure on the hearth."

Cause and Effect.—When two or more series of events in your story occur simultaneously, you will find it necessary, as we have said, to change the time order. But the method

of procedure is the same in fiction as in historical narration. (See page 59.)

Motive.—If the cause which produces certain consequences is a mental one it is called *motive*, but its relation to the structure of plot is the same as that of an external event or circumstance, commonly called *cause;* and the method of using it is precisely the same. The greatest difference between novels and romances is, that in the former the chief causes are motives, and in the latter external events or circumstances.

Coherence in Details of an Incident.—Not only should the different divisions and sub-divisions of a plot cohere closely, but the different details of each single incident should have a like close connection. If you have anything to say that does not directly forward the movement of your story, be sure that it either clears up some obscure point, or makes plain some connection between incidents. If it does not do either, cut it out mercilessly. There is nothing so annoying in the stories of immature writers as the insertion of what they think are wise sayings, or profound observations, into the midst of the narrative, whether they have any direct bearing upon it or not. When really great writers insert really wise sayings and observations, you will generally find on careful study that these have some definite connection with the matter in hand. Even where they do not, you should remember that a great master's merits are to be imitated, not his faults. In your case you had better stick to your story, and save your wise thoughts for some expository essay.

Read the following incident from George Eliot's *Silas Marner*. Note particularly the close connection of the whole, and also the employment of motive as a cause of action. It is the scene where Dunsey Cass steals the hidden hoard of poor Silas.

Nothing at that moment could be much more inviting to Dunsey than the bright fire on the brick hearth: he walked in and seated himself by it at once. There was something in front of the fire, too, that would have been inviting to a hungry man, if it had been in a different stage of cooking. It was a small bit of pork suspended from the kettle-hanger by a string passed through a large door-key, in a way known to primi-

tive housekeepers unpossessed of jacks. But the pork had been hung at the farthest extremity of the hanger, apparently to prevent the roasting from proceeding too rapidly during the owner's absence. The old staring simpleton had hot meat for his supper, then? thought Dunstan. People had always said he lived on mouldy bread, on purpose to check his appetite. But where could he be at this time, and on such an evening, leaving his supper in this stage of preparation, and his door unfastened? Dunstan's own recent difficulty in making his way suggested to him that the weaver had perhaps gone outside his cottage to fetch in fuel, or for some such brief purpose, and had slipped into the Stone-pit. That was an interesting idea to Dunstan, carrying consequences of entire novelty. If the weaver was dead, who had a right to his money? Who would know where his money was hidden? *Who would know that anybody had come to take it away?* He went no farther into the subtleties of evidence: the pressing question, "Where *is* the money?" now took such entire possession of him as to make him quite forget that the weaver's death was not a certainty. A dull mind, once arriving at an inference that flatters a desire, is rarely able to retain the impression that the notion from which the inference started was purely problematic. And Dunstan's mind was as dull as the mind of a possible felon usually is. There were only three hiding-places where he had ever heard of cottagers' hoards being found: the thatch, the bed, and a hole in the floor. Marner's cottage had no thatch; and Dunstan's first act, after a train of thought made rapid by the stimulus of cupidity, was to go up to the bed; but while he did so, his eyes travelled eagerly over the floor, where the bricks, distinct in the firelight, were discernible under the sprinkling of sand. But not everywhere; for there was one spot, and one only, which was quite covered with sand, and sand showing the marks of fingers, which had apparently been careful to spread it over a given space. It was near the treddles of the loom. In an instant Dunstan darted to that spot, swept away the sand with his whip, and, inserting the thin end of the hook between the bricks, found that they were loose. In haste he lifted up two bricks, and saw what he had no doubt was the object of his search; for what could there be but money in those two leathern bags? And, from their weight, they must be filled with guineas. Dunstan felt round the hole, to be certain that it held no more; then hastily replaced the bricks, and spread the sand over them. Hardly more than five minutes had passed since he entered the cottage, but it seemed to Dunstan like a long while; and though he was without any distinct recognition of the possibility that Marner might be alive, and might re-enter the cottage at any moment, he felt an undefinable dread laying hold on him, as he rose to his feet with the bags in his hand. He would hasten out into the darkness, and then consider what he should do with the bags. He closed the door behind him immediately, that he might shut in the stream of light: a few steps would be enough to carry him beyond betrayal by the gleams from the shutter-chinks and the latch-hole. The rain and darkness had got thicker, and he was glad of it, though it was awkward walking with

both hands filled, so that it was as much as he could do to grasp his whip along with one of the bags. But when he had gone a yard or two, he might take his time. So he stepped forward into the darkness.

EXERCISES

I. Make outlines of the plots of several stories that have interested you. Note any lack of coherence that may occur. If you find none, study the method followed by the writer to secure the effect of coherence.

II. Do the same with some novel or romance.

III. Do the same with some single striking incident in a novel or romance.

IV. Test the coherence of the stories you have already written for this chapter. Notice where you have employed mere sequence in time, and where you have employed cause and effect or motive.

V. Write a story of a "Wild Goose Chase." Criticise its coherence.

VI. With a party you are exploring a large cave. In the confusion you are separated from the guide and lost. Tell the story of your rescue. Criticise its coherence.

3. *Emphasis*

Emphasis by Position.—In fiction, emphasis is much more readily secured than in historical narration, because of the greater freedom in handling the materials, and in changing the time order. As we have said, the most emphatic place in a composition is at the end. For this reason short and simple stories often end with the climax, and should do so when the consequences and the conclusion are so evident that they may be safely left to the imagination of the reader.

Of course this is impossible in long or complex stories, or when the consequences and conclusions are surprising, or unusual. Here the climax should come as near the end as possible, and consequences and conclusion be treated much more briefly than what has gone before. If this is not done, the reader's interest is apt to lag, and an effect is unintentionally produced which, as we have said, is called an anti-climax.

Notice how near the end in the stories given the climax is placed, and how brief is the conclusion. If your story is to have a conclusion, be sure that it is interesting and important enough to justify the place of honor it occupies.

Advantages of Beginning with the Development.—Again,

we know that the next most emphatic place is at the beginning. Unless your introduction is in itself very interesting, like the introductions to *Rip Van Winkle* and the *Legend of Sleepy Hollow*, it is well, for the sake of emphasis, to begin at once with the development of the action of the story, or with some exciting incident. Then bring in the material of the introduction, the preceding circumstances, bit by bit, as the story progresses, and the different personages appear.

This is the method used by Scott in the *Lady of the Lake*, which commences with the thrilling story of the hunt. And then the preceding circumstances, the relations between King James and Ellen's father are introduced, little by little, as the story develops. He uses the same method of narration in the *Lay of the Last Minstrel*. But if you try to do this you must be very careful to avoid obscurity and incoherence. Even with such a writer as Scott much of the *Lady of the Lake* is obscure, and even incoherent, to any one who has not a pretty good knowledge of Scotch history in the early part of the sixteenth century.

Changes in Time Order to Secure Emphasis.—Another good example of change of time order to secure emphasis is in Poe's famous story of the *Gold Bug*. Here the author puts *after* the climax of his action—the discovery of the treasure—the main cause that produced it, the discovery and the deciphering of the cryptogram. Besides this, what follows after the climax, is considerably longer than what goes before. But Poe had a good reason for these apparent violations of the principles of plot structure and composition. The most important part of his story is, not the climax of the action, the discovery of the treasure, for that is a common incident, used by writers many a time before and since. It is rather the deciphering of the cryptogram, an incident never used before in literature. And Poe, with his unerring narrative instinct, by a skillful manipulation of his incidents, and by having the story told by a friend of the discoverer, brings it naturally where it belongs—at the end. Read the story and you will notice that there is not the slightest feeling of anti-climax, and that the interest goes on increasing to the close.

Space.—We have also seen that emphasis is secured by giving the most important point of your narrative the most space. Scott does this in *Ivanhoe*, where the attack on Torquilstone Castle—the climax—is narrated at great length, as its importance deserves.

Brevity.—However, it often happens that the climax of a story may be some incident, whose special force may depend upon its brevity, as the checking of the soldiers' march in Hawthorne's tale of the *Gray Champion*. In that case its emphasis would be ruined were it to be treated differently.

Suspense.—Another means of securing emphasis is what is called *Suspense*. You all doubtless remember how often, in reading magazine serial stories, you have waited impatiently for the next number to appear, and how interesting the story seemed when you finally got at it again. Good writers secure this effect by stopping the rapid movement of the narrative just before the climax, and by bringing in descriptions and explanations, and even some unimportant scenes. Of course these must be interesting enough to hold your attention, or an effect contrary to that intended will be produced. Notice the suspense even in such short tales as *A Very Fine Fiddle* and *The Beggar*. There is considerable suspense also in the *Gray Champion*. The steady march of the troops, the jeering, jesting cavalcade of the governor, the hush of fear and expectancy, all hold you in breathless suspense until the coming of the aged champion. There is also a skillful handling of suspense preceding the discovery of the hidden treasure in the *Gold Bug*. But you will find one of the best examples of prolonged suspense in the series of interesting scenes, that intervene between the appearance of the Black Knight and Locksley before Torquilstone Castle, and the opening of the attack.

Surprise.—Finally emphasis may be secured by what is called *Surprise*. This, of course, mainly depends upon the unusual, or unexpected character of the incident; as in Turgénieff's story, the narrator's grasping the filthy hand of the "beggar," or in Kate Chopin's tale, the discovery that the old fiddle was one of immense value. But it may also be secured by putting the effect before the cause, that is,

by letting the incident come unprepared, and giving the explanation afterwards. This is the method pursued in the *Gray Champion*, and in the *Gold Bug*.

Surprise may also be lengthened by a skillful management of suspense, and by leading the reader to expect something quite different from what actually happens. This last is done in the *Gold Bug*, where the narrator's scepticism and Legrange's queer actions lead us to think that the treasure seeker is a little out of his head, and is engaged in a wild-goose chase.

But if you wish to introduce surprising incidents into your stories, you must be sure that, when they do appear, they will seem perfectly natural and in harmony with the rest. For in your effort to secure emphasis you must not sacrifice either the unity, the coherence, or the probability of your plot. An illegitimate use, or rather abuse, of surprise is the worst fault of the cheap sensational novels that are enjoyed only by immature, uneducated, or unthinking readers.

EXERCISES

I. Make outlines of short stories that have interested you. Note how emphasis is secured for the important incidents. Pay especial attention to the employment of suspense and surprise if they occur.

II. Do the same with some novel or romance.

III. Do the same with the stories you have written for this chapter.

IV. Examine again the outlines you made of the stories for Exercise I. Make outlines of as many more similar stories as you can.

1. What gives the story its unity?
2. In which tales is the order of the story the order in which the events occurred?
3. In which is it not? Why?
4. How are the incidents bound together?

Find examples of:

(*a*) Cause and effect, or motive.

(*b*) Mere sequence in time.

5. What incidents best throw light on the characters? What do they teach us about the characters?
6. Where are the emphatic points in the stories? How is the emphasis secured?

V. Add a new story to the adventures of Lemuel Gulliver—*Gulliver's Travels*. Criticise according to all the principles you have learned in this chapter.

VI. A man began life as a day laborer. He at last rose to be one of the most influential men in his city. Write his story. Compare it with the lives of some of our best known self-made business men.

We give here an outline of Hawthorne's *Gray Champion*, as a model for your complete outlines of plot.

I. *Introduction.*—What were the social and political conditions in New England under James II.

1. The tyranny of the royal governor, Sir Edmund Andros, was almost unendurable.
2. On a rumor of a possible uprising against James, the governor planned a display of strength.

II. *Development of the Story.* 1. The gathering of the soldiers was a signal for all the inhabitants to assemble in King Street.

(*a*) The appearance of this multitude was sombre.
(*b*) All were full of fears and conjectures.
(*c*) Old Governor Bradstreet attempted to calm them.

2. The soldiers and the cavalcade of Governor Andros appeared at the end of the street.

(*a*) The glittering members of his party were a striking contrast to the sad and serious mob.

3. There was a cry in the crowd for a champion.
4. The sudden answer came in the person of the "Gray Champion."

Suspense.—(*a*) He advanced slowly toward the soldiers.
(*b*) The crowd in astonishment wondered who he was.

III. *Climax.*—"Stand," cried he to the advancing soldiers.

IV. *Consequences.*—The effect of this was immediate:

(*a*) Upon the crowd,
(*b*) Upon the soldiers and the Governor's party.
(*c*) The march is stayed.

V. *Conclusion.*—The "Gray Champion" disappeared.

1. Who was he?
2. Did he ever appear again?

ADVICE TO YOUNG WRITERS

We close this chapter with some words of advice:

1. First of all, if you are writing a story, let it be as simple as possible. Complex stories require great skill.

2. If the story is to extend over a page or two, make a careful outline. Otherwise you may become confused. An outline enables you to select what you want, to give due

emphasis to what deserves it, and to arrange all in the appropriate order.

3. Keep down the number of details. Too many details are hard to handle. They make the story lag, and tend to weaken its unity.

4. The time of the story should not extend over too long a period. Here we are sustained by Scott's example. The time in even his longest novels is measured only by weeks. When there are events that took place before the story really begins, and which must be mentioned, narrate them briefly in the body of the story.

5. As far as possible, however, stick to the time order. You will save yourself much confusion if you do.

6. Have but few characters. A large number will be hard to handle, and will cause trouble. Even as great a novelist as Scott restricted the number of his characters. You can count them usually on the fingers of your two hands. A small number of characters allows you to grow better acquainted with all of them, and in consequence you will make them act more naturally. For you must know your characters. It is not a good plan to try to describe them at length. Let them explain themselves, by their words and actions, as in real life.

7. When you use dialogue see that the speakers talk naturally, and of the matter in hand. Good dialogue is never tiresome.

8. Whether you write in the first or in the third person really makes very little difference. For a young writer the first is perhaps a little easier.

9. Above all things keep in mind the variety of narration you are writing, and the laws of unity, coherence, and emphasis.

EXERCISES

I. 1. Write an article on your life about two to five hundred words long for an encyclopedia.

2. Write an account of your life for a friend.

Compare the two. What details are included in the former that are omitted in the latter, and *vice versa?* Why? What details are the readers of an encyclopedia interested in? What details is your friend interested in?

II. Give an account of a day at school.

1. Write it for a member of the school-board.
2. Write it for your mother.
3. Write it for a classmate.
4. Write it for your younger brother.

III. Give an account of a day's doings at home.

IV. Write the life of a lead pencil, a postage stamp, an old broom, a tin can. Write these in the first person.

V. Write a brief account of any incident in American History that has interested you. Use your own words.

VI. Write a short life of your favorite character in history.

VII. Tell the story of a seed.

VIII. Give an account of your beginning the study of English, and of your progress in it.

IX. The life of a rain drop.

X. Write up the minutes of a business meeting of any society of which you are a member.

(Remember that in writing an account of any meeting you must strive to be brief and at the same time comprehensive. Omit nothing that ought to be recorded. Above all things strive after clearness of expression and terseness of statement.)

XI. In the same way write up an account of an hour

1. In an English class, 2. in a science class, 3. in a mathematics class, 4. in a modern language class.

XII. Write a letter to a friend in which you tell in the form of a narration what you have done in your school course. Tell the studies you have taken and how you have enjoyed them.

XIII. Write a short history of some school organization; such as, a literary society, a glee club, or an athletic organization.

XIV. The autobiography of a dog.

1. A street dog.
2. A household pet.

XV. General Subjects.

1. A beggar asks for money. Tell his story.
2. Mother Goose Stories.
3. The Story of the Broken Doll.
4. John's New Pony.
5. Fate of the Fisherman.
6. What I saw in Fairyland.
7. My First Day at High School.
8. A Row on the River.
9. In a Boat on a Rough Lake.
10. Class Rivalry.
11. An Old Trail.
12. Read one of Kipling's jungle stories. Write an original animal story.
13. Jack's Troubles.
14. A Mile a Minute in an Automobile.

15. Baby at the Theatre.
16. Her Bank Book.
17. An Assault upon a Wasp's Nest.
18. The Haunted Mansion.
19. A Run-away.
20. When the Cat's Away the Mice will Play.

XVI. Read the following stories in verse: *The Burial of Sir John Moore. An Incident of the French Camp. Hervé Riel. How They Brought the Good News from Ghent to Aix. King Robert of Sicily.*

Select one or two of these that interest you. Tell them in your own words. Expand by adding more details. What have you added?

XVII. Let the teacher read aloud the beginning of any story like Ruskin's *King of the Golden River*, or some of the incidents in Kingsley's *Water Babies*, and ask the class to complete the story.

XVIII. Frank is a small boy ten years old. For the first time in his life he goes swimming with a party of boys, a thing he has often been forbidden to do. When his mother sees him return he is wet and muddy. Tell his story in the first person.

XIX. A rather unfortunate air-ship flight takes place.

Tell the story—

1. As though you were a passenger;
2. As though you were a spectator.

XX. Read Kipling's story of "007" in the *Day's Work*.

In the first person tell the experience of:

1. A new bicycle.
2. An automobile driven by an inexperienced boy.
3. An air-ship.
4. A bullet.

XXI. John is a young boy who has been for months the butt for school jokes. Suddenly he becomes the hero of the school.

Tell his story—

1. As a classmate would have told it.
2. As John would have told it.
3. As his sister would have told it.
4. As the teacher would have told it.

XXII. A Railway or Street-Car Accident.

Tell the story—

1. As though you had seen it.
2. As though you had at the time been a passenger.
3. As though you had read it in the morning paper.

XXIII. A Lost Penny.

Tell the story in the first person.

XXIV. Two children slip away and go sailing. A storm comes up and drives them far away from land. They are rescued.

Tell the story—

1. As one of the children would have told it.
2. As the rescuer would have told it.
3. As one of the mothers of the children would have told it.

XXV. Some boys were so fascinated by the Indian stories they had read that they decided to run away. Late in the evening they were found some miles from the city attempting to make a supper off of an old crow they had shot. They were tired and hungry, and ready to go home.

Tell their story—

1. As one of the boys would have told it.
2. As a reporter would have told it.
3. As one of the searching party would have told it.
4. As the sister of one of the boys would have told it to a girl friend.

XXVI. A trip to the moon, and its sudden and unsatisfactory ending.

XXVII. Spot is an otherwise well-behaved dog, but his one bad trait gives his owner much pain; he steals chickens. Something happens, and he suddenly mends his ways. Give his story in the first and in the third person. Which is told the better?

XXVIII. Read a few of the old fairy tales and write a modern fairy tale.

XXIX. Read a number of Æsop's *Fables*. Invent one illustrating one of the following morals:

All is not gold that glitters.
United we stand, divided we fall.
Honesty is the best policy.
A penny saved is a penny earned.
Variety is the spice of life.

XXX. Dramatize some Fairy Story or some short story that has interested you. Select the chief divisions of the story. These will make the acts. Subdivide them into scenes, grouping in each scene all the incidents that occur in the same place at the same time. Make your characters tell the story in their own words.

SUGGESTED CRITICISM OF CLASS THEMES

(First read the composition through at least twice.)

I. Analyze the story.
   1. Point out the Introduction. Is it too long? If so what is unnecessary? Leave that out, and note the effect. Is it too short? What should have been added? Put that in and note the effect.

II. Glance at all the details, or incidents, chosen.
   1. Are they all necessary in bringing the story to a conclusion?
   2. Could any be omitted?
   3. If you should omit any would the story suffer?
   4. Are there too few details?
   5. Would the addition of any others better the story?
   6. Suggest any improvements you can in the choice of the details.

III. 1. How has the writer arranged the details; are they in the time order or not?
2. If you can think of a better order try it, and note the effect.
3. Does the arrangement keep the reader in suspense?
4. Could they be arranged to cause suspense?
5. Would suspense be a desirable quality in the story?

IV. 1. Where is the point of the story?
2. Has it been clearly prepared for?
3. Does it surprise you?
4. Is it too startling?
5. Has it been emphatically stated?
6. Could you suggest a better way of putting it?

V. Point out the conclusion; criticise it as you did the introduction.

VI. Has the choice of words and sentences, and the divisions into paragraphs been appropriate and correct?

VII. Is the title well chosen?

VIII. Is the narrative worth reading to the class?

CHAPTER V

DESCRIPTION

DESCRIPTION is that variety of composition in which the writer endeavors to give the essential characteristics of some object, or to arouse in the imagination an impression some object has made upon him.

Like narration, description may be divided into two varieties:

Varieties of Description.—1. *Scientific*, or *Enumerative Description.* This includes all descriptions in scientific treatises, manuals or text-books, topographical descriptions, descriptions of machinery, of commercial commodities, of buildings and places in travellers' hand-books or guides, and, in short, all descriptions where completeness and accuracy, rather than artistic effect, is desired.

2. *Artistic*, or *Suggestive Description.* This includes all descriptions in narratives, whether fictitious or historical, excepting topographical descriptions, as of battle fields, all descriptive poems like Shelley's *Cloud*, Wordsworth's *Daisy*, and such pieces as Irving's *Westminster Abbey*, or Hawthorne's *Old Manse;* in short, all descriptions where the writer aims to produce an effect or impression on the reader's imagination, rather than to secure completeness or accuracy.

The method of procedure is very different in the two varieties, as will be seen below.

I. SCIENTIFIC OR ENUMERATIVE DESCRIPTION

Read the following selections:

a. SILVER MAPLE, WHITE MAPLE, SOFT MAPLE. *A. saccharinum, L. A. dasycarpum. Ehr.*

Leaves, simple; opposite; edge deeply lobed, with the lobes unequally notched and toothed.

Outline, rounded, with five lobes (the lowest pair much the smallest), and with the hollows between the lobes *pointed* and usually extending half way to the base of the leaf. *Apex* of lobes, pointed. *Base*, heart shaped or nearly squared.

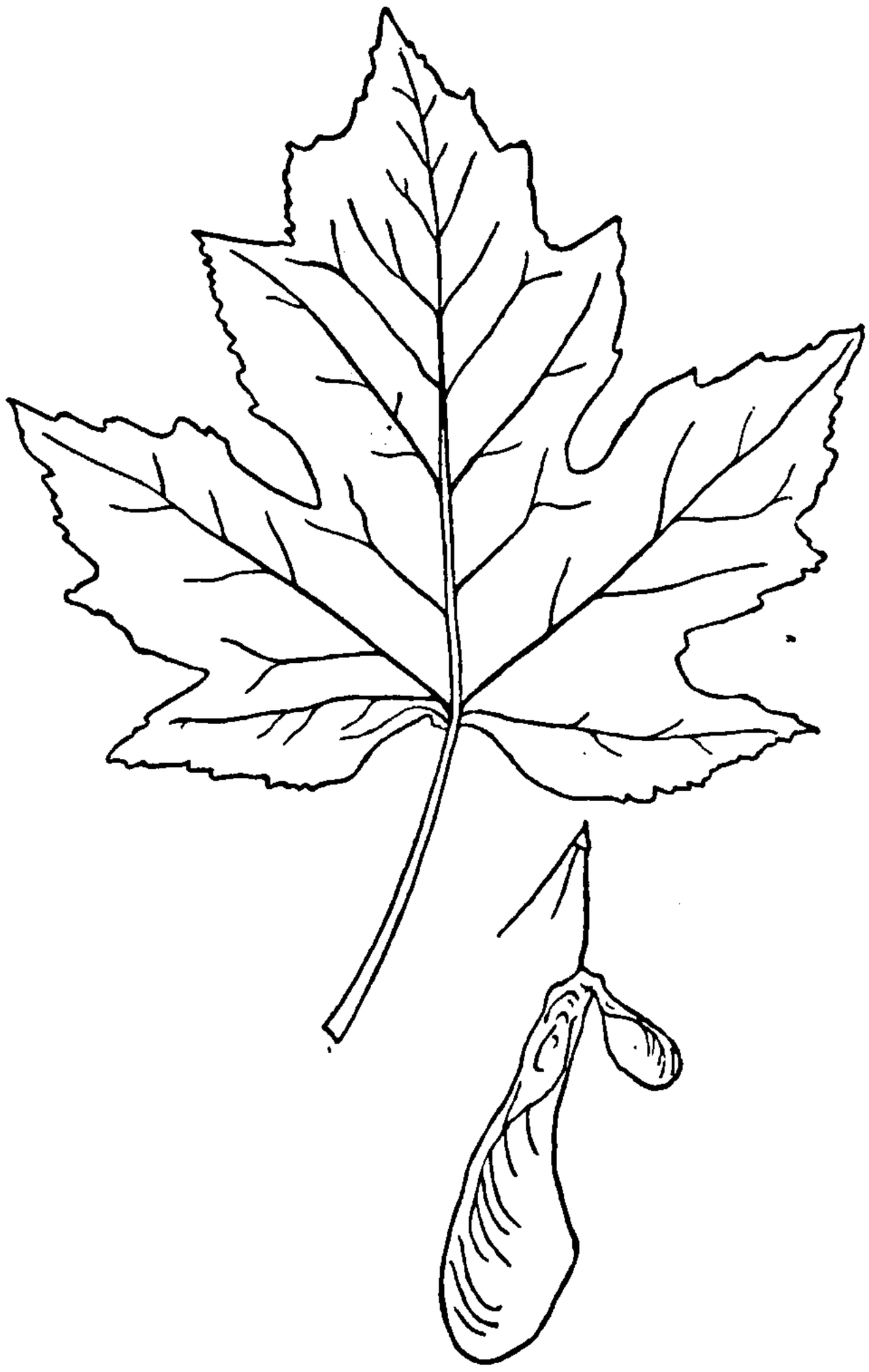
Leaf, *silvery white* beneath; downy when young, becoming smooth.

Flowers, small, pale, yellowish-green; in crowded clusters. March, April.

Fruit, yellowish-green; woolly when young, becoming nearly smooth; on stems about one inch long, with very large, wide-spreading wings (two or three inches long), one of which is *often undeveloped*. July, August.

Found, widely distributed, but most common west of the Alleghany Mountains and southward.

A tree thirty to fifty feet high, with soft, white wood of comparatively slight value.—Newhall's *Trees of Northeastern America*.



b. The Flower of *Flax* consists, first, of five small green leaves, crowded into a circle; this is the *Calyx* or flower-cup. When its separate leaves are referred to they are called *Sepals*, a name which distinguishes them from foliage leaves on the one hand, and from petals on the other. Then come five, delicate and *colored* leaves (in the *Flax*, blue) which form the *Corolla*, and its leaves are called *Petals*; then a circle of organs in which all likeness to leaves is lost, consisting of slender stalks with a knob at summit, the *Stamens*; and lastly, in the centre, the rounded body, which becomes a pod, surmounted by five slender or stalk-like bodies. This, altogether, is the *Pistil*. The lower part of it, which is to contain the seeds, is the *Ovary*; the slender organs surmounting this are *Styles*; the knob borne on the apex of each style is a *Stigma*. Going back to the stamens, these are of two parts, viz.: the stalk, called *Filament*, and the body it bears, the *Anther*. Anthers are filled with *Pollen*, a powdery substance, made up of minute grains.—Gray's *Manual of Botany*.

c. The vapor that is thrown out of the main crater of Mount Pelée varies greatly from day to day, and sometimes from hour to hour, not

only in density but in color, form, and general appearance. In its varying aspects it may be described as follows:

1. The vapor of quiescence—a slowly ascending column of pure white steam which has neither sharp, clearly defined outlines, nor puff-like convolutions, and which suggests steam rising from the hot water of a geyser-basin, or from the escape-pipe of a big ocean steamer.

2. The vapor of moderate activity—a column of greater density and somewhat darker color, which rolls and unfolds a little as it rises, and looks like steam mixed with brownish or yellowish smoke from the chimney of a manufactory.

3. The vapor of dangerous activity, a sharply defined, dark yellow column of what appears to be liquid mud, which boils out of the volcano in huge rounded masses, swelling and evolving in immense convolutions as it rises—one gigantic mud bubble breaking up out of another in turn—until over the crater there stands a solid opaque pillar of boiling, unfolding, evolving mud-vapor, five hundred feet in diameter and eight or ten thousand feet in height.

4. The vapor of great eruptions—a straight-sided shaft of very black smoke, which shoots up out of the crater with tremendous velocity, like the smoke of a colossal piece of artillery fired heavenward. This shaft goes to the height of fifteen or twenty thousand feet, and then mushrooms out laterally so as to cover a circle fifty miles or more in diameter with a volcanic canopy which is as dark as the blackest thunder-cloud and which shuts out the light of day like a total eclipse.

The projectile force in eruptions of this kind, is so great that it throws the black vapor far above the influence of the trade-wind, and the advancing edge of the volcanic mantle moves swiftly eastward, two miles or more above the fleecy trade-wind clouds that are drifting in the opposite direction.—Geo. Kennan, in the *Outlook*.

A. Accuracy and Completeness

Like *truth* in historical narration, *Accuracy* and *Completeness* are the chief qualities of a good enumerative description. Every essential part of the object must be described with the greatest possible accuracy, while drawings or diagrams (as in the description of the silver maple) may be used to add definiteness to the text. For scientific description usually deals with some object which represents a class; and its purpose is to enable the reader to recognize and judge correctly similar objects belonging to that class, or, if possible, to construct something similar. Study the above descriptions and note how careful the writers have been to include everything that is essential, and to describe each part accurately and completely.

EXERCISES

I. In any of your text books on science read several descriptions of apparatus. Try to draw the apparatus from the description.

II. Write a description of one or more of the following well-known objects:

1. A Thermometer.
2. A Hot-air Furnace.
3. A Lock.
4. A Sewing Machine.
5. A Pump.
6. A Sail Boat.
7. A Fountain Pen.
8. A New Invention.
9. A Small Handpress.
10. A Child's Toy.
11. A Rose.
12. A Geyser.
13. Clouds.
14. A Coral Reef.

III. Write a careful enumerative description of some object you have recently made. Read the description aloud to the class. Have each member draw what you have described. Compare the drawings with your description. If they are not reasonably accurate, your description is at fault and will need to be revised.

B. Interest

Degrees of Interest.—In enumerative description interest plays but a subordinate part; the reader, who is often a student, is supposed to supply this from his interest in the subject. Consequently literary form is seldom attempted. You will notice in the description of the *Silver Maple* that the sentences are not even complete. As this is taken from a manual for advanced students, the aim is to give for ready reference all the essential characteristics of the tree in the briefest possible space. The description of the *Flower of the Flax*, from a text took for beginners, you will notice is written in easy flowing sentences, so that the young student, whose interest in Botany is yet to be aroused, may not be repelled by any undue dryness or condensation of statement. As the description of the volcano is of an object with which most persons are unacquainted, the author has endeavored, by means of comparisons with familiar objects, to make his description not only more exact, but also more vivid, and so to arouse the interest of his readers.

However, even in enumerative description, you must pay attention to the three essential qualities of composition—unity, coherence, and emphasis. For a description con-

sisting of a mass of scattered details, jumbled together without regard to their connection, or to their relative importance would not only repel even an enthusiastic student, but fail utterly to secure the desired results of completeness and accuracy. Such descriptions are frequently written by careless persons, and are properly called unscientific.

1. *Unity*

Exclusion of Unessential Details.—To secure unity you must exclude all details which are not essential. Thus if you were describing a steam-engine, you would not tell with what color parts of the iron frame were painted, though it might be necessary to specify of what metals the different parts were made. And in describing a base ball field, you would not tell whether grass grew on the infield or not, though it would be necessary to specify the exact distance between the home plate and the pitcher's box. Unnecessary details, and in fact all unnecessary remarks, and even words, distract the reader's attention, and so destroy the sense of unity, which is absolutely necessary in an exact description.

EXERCISES

I. Examine the descriptions you wrote for the previous exercise. If you have put in any unnecessary details, omit them. If you have omitted any necessary details, put them in.

II. Note down the essential details for a description of:

1. A Base-ball Field.
2. A Foot-ball Field.
3. A Tennis Court.
4. A Croquet Ground.
5. A Gown (or any garment).
6. A Cooking Stove.
7. A Well-appointed Kitchen.
8. A Laundry.
9. A Dining Room.
10. A Garden.
11. A Laboratory (physical, chemical, or botanical).
12. A Manual Training Work Shop.
13. Any building.
14. Any machine or piece of apparatus.

2. *Coherence*

Natural Order.—To secure coherence you must have some definite method of procedure. When you have selected the essential details, you must introduce them in

such a way that one follows naturally upon another, and the mind of the reader will not be obliged to skip backward and forward in an endeavor to get a coherent idea of the whole. Thus in the *Silver Maple* the author proceeds in the order of appearance—first the leaves, then the flowers, then the fruit, closing with the general statements: (1) where the tree is to be found, (2) what is its usual height, and (3) the character of its wood. In the *Flower of the Flax* the procedure is from the base of the flower to the petals, and then down into the interior. And in the description of the volcanic vapor the order is from that of "quiescence" to that of "great eruptions." If you are writing a description of a base-ball field it would be well for you to begin with the shape and dimensions of the "diamond," naming the essential points, beginning at the home plate; and then to proceed to the positions of the players; and to close with the "out field."

EXERCISES

I. Arrange the details that you have selected for the preceding exercises, and make outlines, with the details in some order that will make clear their connection with each other.

II. Examine again the descriptions you wrote for the exercise on page 91. Have you arranged the details in a coherent order? If not, rewrite your descriptions.

3. *Emphasis*

Emphasis, which is mainly used to arouse interest, is naturally not of the highest importance in enumerative description. Still you should make an effort to secure it, if you can do so without sacrificing coherence. You will notice in the *Silver Maple* that the description of the leaf, which is the distinctive characteristic of the tree, comes first, and occupies nearly as much space as that devoted to all the other characteristics. In the *Flower of the Flax* a similar portion of the space, and that, too, at the end, is devoted to the organs that produce the seed. Reverse the order of the description of the volcanic vapor, and note how the effect of the whole is injured. Here, however, the order which secures coherence also secures emphasis.

In looking for emphasis you must be very careful not to weaken coherence, for that after all is the chief quality of good scientific description. Still you can always emphasize the important parts of your descriptions by giving them more space than that which you assign to those of less importance.

EXERCISES

I. Try to rearrange the outlines of the preceding exercise in such a way as to bring the important parts into the emphatic places, if this can be done without weakening the coherence.

II. Write out the descriptions from these outlines in full, giving greater relative space to the important parts.

III. Read again the descriptions you wrote for the exercise on page 91. Have you secured emphasis for the important details in the description? If not, revise your descriptions.

II. ARTISTIC OR SUGGESTIVE DESCRIPTION

Read the following selections:

1. It was a lodge of ample size,
But *strange* of structure and device;
Of such materials as around
The workman's hand had *readiest* found.
Lopped of their boughs, their *hoar trunks* bared,
And by the hatchet *rudely squared*,
To give the walls their destined height,
The sturdy oak and ash unite;
While *moss* and *clay* and *leaves* combined
To fence each crevice from the wind.
The lighter *pine-trees* overhead
Their slender length for rafters spread,
And *withered heath* and *rushes* dry
Supplied a *russet canopy*.
Due westward, fronting to the green,
A rural portico was seen,
Aloft on *native pillars* borne,
Of *mountain fir* with *bark unshorn*,
Where Ellen's hand had taught to twine
The ivy and Idæan vine,
The clematis, the favored flower
Which boasts the name of virgin-bower,
And every hardy plant could bear
Loch Katrine's keen and searching air.—Scott's *Lady of the Lake.*

2. Then followed that beautiful season,
Called by the pious Acadian peasants the Summer of All Saints!
Filled was the air with a *dreamy* and magical light; and the landscape
Lay as if new-created in all the freshness of childhood.
Peace seemed to reign upon earth, and the *restless* heart of the ocean
Was for a moment *consoled*. All sounds were *in harmony blended*,
Voices of children at play, the *crowing of cocks* in the farm-yards,
Whir of wings in the drowsy air, and the *cooing* of pigeons,
All were *subdued* and *low* as the *murmurs of love*; and the great sun
Looked with the eye of *love* through the golden vapors around him;
While arrayed in its robes of russet and scarlet and yellow,
Bright with the sheen of the dew, each *glittering* tree of the forest
Flashed like the plane-tree the Persian adorned with mantles and jewels.—Longfellow's *Evangeline*.

3. And more to lull him in his slumber *soft*,
A *trickling* streame from high rock *tumbling* downe,
And ever *drizling* raine upon the loft,
Mixt with a *murmuring* winde, much like the *sowne*
Of swarming bees, did cast him in a swoune.
No other *noyse*, nor peoples *troublous cryes*,
As still are wont *t'annoy* the walléd towne,
Might there be heard; but *carelesse Quiet lyes*
Wrapt in eternall silence farre from enimyes.—Spenser's *Faerie Queene*.

4. The Summer dawn's reflected hue
To purple changed Loch Katrine blue;
Mildly and *soft* the western breeze
Just *kissed* the lake, just *stirred* the trees,
And the *pleased* lake, like maiden coy,
Trembled but *dimpled not* for joy:
The mountain shadows on her breast
Were neither broken nor at rest;
In *bright uncertainty* they lie,
Like future joys to Fancy's eye.
The water-lily to the light
Her chalice reared of silver bright;
The doe *awoke*, and to the lawn,
Begemmed with dew-drops, *led* her fawn;
The gray mist *left* the mountain-side,
The torrent showed its glistening pride;
Invisible in fleckéd sky
The lark *sent down* her revelry;
The blackbird and the speckled thrush
Good-morrow gave from brake and bush;
In answer cooed the cushat dove
Her *notes* of peace and rest and love.—Scott's *Lady of the Lake*.

5. Meanwhile the fog and darkness thickened so that people ran about with flaring links proffering their services to go before horses in carriages, and conduct them on their way. The ancient tower of a church, whose gruff old bell was always peeping slyly down at Scrooge out of a Gothic window in the wall, became invisible, and struck the hours and quarters in the clouds, with tremulous vibrations afterwards, as if its teeth were chattering in its frozen head up there. The cold became intense. In the main street, at the corner of the court, some laborers were repairing the gas-pipes, and had lighted a great fire in a brazier, round which a party of ragged men and boys were gathered, warming their hands and winking their eyes before the blaze, in rapture. The water-plug being left in solitude, its overflowings suddenly congealed, and turned to misanthropic ice. The brightness of the shops, where holly sprigs and berries crackled in the lamp heat of the windows, made pale faces ruddy as they passed. Poulterer's and grocers' trades became a splendid joke; a glorious pageant, with which it was next to impossible to believe that such dull principles as bargain and sale had anything to do. The Lord Mayor, in the stronghold of the mighty Mansion House, gave orders to his fifty cooks and butlers to keep Christmas as a Lord Mayor's household should; and even the little tailor, whom he had fined five shillings on the previous Monday for being drunk and bloodthirsty in the streets, stirred up to-morrow's pudding in his garret, while his lean wife and the baby sallied out to buy the beef.

Foggier yet, and colder! Piercing, searching, biting cold. If the good Saint Dunstan had but nipped the Evil Spirit's nose with a touch of such weather as that, instead of using his familiar weapons, then, indeed, he would have roared to lusty purpose. The owner of one scant young nose, gnawed and mumbled by the hungry cold as bones are gnawed by dogs, stooped down at Scrooge's keyhole to regale him with a Christmas carol; but at the first sound of

"God bless you, merry gentleman,
May nothing you dismay,"

Scrooge seized the ruler with such energy of action, that the singer fled in terror, leaving the keyhole to the fog and even more congenial frost.
—Dickens' *Christmas Carol.*

A. Suggestiveness

As *probability* is the chief essential in fictitious narration, since it makes the reader feel that the story might be true, so is *Suggestiveness* the chief characteristic in artistic description, since it leads the reader to construct in his mind something similar to that which the author thought of when writing.

Word Painting and Pictorial Delineation.—Artistic description has sometimes been called "word painting." It accomplishes in some ways much less, and in others much more than the painter's art. Look at the description of the "lodge" from the *Lady of the Lake*. We have here almost an enumerative description; but beyond the fact that the lodge was of "ample size," constructed of rude materials, and had a portico supported on pillars, "with bark unshorn," round which twined various wild vines, we have no definite idea of its shape and general appearance. The rudest drawing would give us a better idea of the building Scott had in his mind. If you should ask a number of people to draw the lodge from this description, every picture would be different. And the difference would be still greater should they employ color. When it comes to matter of shape and color, no words can produce the effect which can be accomplished by a few strokes of the pencil, or by a skilful blending of tints on the painter's palette.

But, read over the description once more. The exact shape and dimensions of the lodge were not what Scott wished to impress on the reader's mind. He wanted him to imagine a large structure made of rude materials—a dwelling which should harmonize perfectly with the wild character of the surrounding landscape, and with the wilder character of the half civilized chieftain whose habitation it was. And he has attained his end by an admirable choice of words.*

Advantages of Word Painting.—In the description from *Evangeline*, besides color and shape, which are merely hinted at, we have brought before us certain sounds—the voices of children at play, the crowing of cocks in the barnyard, the whir of wings in the drowsy air, the cooing of pigeons. What painting could represent the languid feeling conveyed in the words "drowsy air," or portray the silence broken only by the low sounds of life that make it seem only the deeper? And, while a painter might illustrate the selection from the *Faerie Queene*, yet without the carefully chosen words of the poet, the deep feeling of repose, pro-

* These we have distinguished by italics.

duced by the suggestion of murmuring sounds, and the absence of noise, would be entirely lost. In the description of dawn on Loch Katrine, besides the faint suggestions of color, we have much more than the songs of the awakening birds. A picture could give the appearance of but one moment, while the main impression produced by such a scene is the quiet and subtle series of changes which precede the appearance of the sun.

In the winter scene from the *Christmas Carol*, besides the sights and sounds, we have not only the intense cold suggested forcibly, but the gayety of the Christmas season by way of contrast. Then, too, by skilful bits of narration, we are led from Scrooge's window into the street, to the Lord Mayor's household, to the tenement of the little tailor, again into the foggy, chilly street with the wife who sallies out to buy the Christmas feast, then with the little singer back to Scrooge's room whence we started. And in the description of the Christmas pudding at the Cratchits', in the same story, we even have different odors vividly suggested.

We may then say, that in bringing before us motionless objects or scenes, the painter has a great advantage, yet when it comes to suggesting movement, change, moods and feelings, and what appeals to other senses than sight, he can do nothing; while all this is possible to a skilful artist with words.

Suggestive Power of Words.—So great is the suggestive power of words, that a single well-turned phrase, or a word or two properly introduced, will lead our imagination to construct vivid images in which more than one sense is involved.

Read the following selection:

Lay me a *green sod* under my head,
And another at my feet;
And lay my bent bow by my side,
Which was my music sweet;
And make my grave of *gravel and green*,
Which is most right and meet.

Let me have length and breadth enough,
With under my head a *green sod;*
That they may say, when I am dead,
Here lies bold Robin Hood.

—*Robin Hood's Death and Burial.*

Here we have nothing definite, no attempt to indicate form or dimensions, and yet the repetition of the word *green*, in connection with *gravel* and *sod*, irresistibly leads our imagination to construct a beautiful picture of the last resting place of the noble outlaw clad in Lincoln green, whose "bent bow" was his "music sweet."

All the old ballads and fairy tales are full of such brief but suggestive descriptions. Thus, the hedge that grew up around the enchanted castle of "Sleeping Beauty," is described as, "so dense that no man or animal could make a way through it." The same is true of Homer's epics, and the old Teutonic sagas, as well as the stories in the Bible. See what a beautiful scene is suggested by the following from the *Odyssey*, where the princess Nausicaa and her maidens go to wash their raiment in the river:

Now when they were come to the *beautiful stream* of the river, where the pools were always full, and *bright water welled up free from beneath*, and flowed past, enough to cleanse the foulest stains, then the girls unharnessed the mules from the wagon and turning them loose they drove them along the banks of the *eddying* river to graze on the *honey sweet* clover.—*Odyssey* VI. 85–90.

EXERCISES.

I. From your reading (prose or poetry) select descriptions that please you. Note what particularly impresses you in each, and to what sense each point appeals. Can you find a description which appeals to all of the five senses at the same time?

II. Read as many of the following descriptions as you can. In your own words reproduce what in each appeals to the eye alone. What other senses are aroused in each?

1. Departure of the Mayflower.—*Courtship of Miles Standish.*
2. Miles Standish at Home.—*Courtship of Miles Standish.*
3. Grand Prè.—*Evangeline.*
4. Bayou of Plaquemine.—*Evangeline.*
5. Forsaken at Christmas.—*Christmas Carol.* Stave II.
6. The Cratchit Home.—*Christmas Carol.* Staves III. and IV.
7. The Grave Yard.—*Christmas Carol.* Stave IV.
8. The Jungle.—*Jungle Book.*
9. A Puritan Mob.—*Twice Told Tales.* Gray Champion.
10. The Lists.—*Ivanhoe.* Chap. VII.
11. Summer.—*Vision of Sir Launfal.*
12. Winter.—*Vision of Sir Launfal.*

13. The Brook.—Tennyson's *Song of the Brook.*
14. Camelot.—*Gareth and Lynette.*
15. Elaine's Barge.—*Lancelot and Elaine.*
16. The Land of Ice.—*Rime of the Ancient Mariner.*
17. The Silent Sea.—*Rime of the Ancient Mariner.*
18. Castlewood.—*Henry Esmond*, Chap. IV.
19. A Land of Dreams.—Tennyson's *Lotus Eaters.*

To this list other scenes may be added from the works of Dickens, Scott, Stevenson, Irving, Hawthorne, Poe, and others.

III. Glance over the following subjects for descriptions. If they suggest others; add them to the list. Write a brief description of two or three. To which senses have you appealed? Would a painting or a statue of the subject be more satisfactory than your description?

1. A Busy Hour at a Lunch Counter.
2. Struck Dumb with Amazement.
3. A Queer Costume.
4. A Card Party.
5. Noonday Silence.
6. A Fire.
7. Our School.
8. Early Spring.
9. My Favorite View.
10. A Department Store.

B. Interest

In artistic, or suggestive description, interest is the chief thing to be secured. You all know how liable you are to skip the descriptions in the stories you read unless there is something in them that holds your interest. And this something is not the mere enumeration of details, no matter how accurate or complete it may be. Such enumeration may make no suggestion whatever to your imagination. A mere accumulation of details does not make an artistic description, any more than a faithful reproduction of the details of an object or landscape makes an artistic picture.

Selection and Arrangement of Details.—Thus, you might begin a description by telling about a castle, its plan, its dimensions, the materials of which it was constructed. You might name the family which owned it, and name and describe the present representative of the family. You might continue by telling that the castle was surrounded by mountains. You might name them, give their general outline, and exact heights, and state that their summits were covered with snow, and that there were many historical and legendary tales—some of which you might narrate—connected with these mountains. You might also say that the

mountains enclosed a valley filled with lakes. You might even name the lakes, give their dimensions and shape, remark that mountain torrents fall into these lakes with frequent waterfalls, and give the names of the streams and waterfalls. In conclusion, you might add that the echoes in that region were very beautiful and prolonged, especially when the wind subsided about sundown; and that a bugle is the best instrument for waking the echoes. In this you would have a great multitude of details, each by itself naming some beautiful thing. The whole might be very useful in a guide book to one who was visiting the place, or in a book of travels to one who wanted to learn about it. But would such an enumeration suggest anything beautiful to you if you had not seen the district, or did not wish to learn about it? Would not the very multitude of details repel you and make you skip such a thing if you came across it in a story? And yet an artist in words like Tennyson can take the same material, and, by an artful selection and arrangement, suggest to your imagination a scene which will not only arouse your interest, but which will never fade from your memory.

The splendor falls on castle walls,
And snowy summits old in story;
The long light shakes across the lakes,
And the wild cataract leaps in glory.
Blow, bugle, blow, set the wild echoes flying,
Blow, bugle; answer, echoes, dying,
Dying, dying.

Interest, then, depends almost entirely upon skill in selection and arrangement of details. And this, as we have learned, must be in accordance with unity, coherence, and emphasis.

EXERCISES

I. Glance over the descriptions you read for Exercises I. and II., page 99. What details have the authors selected in each to make their description interesting? How many can you add to each? Would these make the descriptions more interesting?

II. Read carefully the descriptions you wrote for Exercise III., page 100. Have you selected your details with care? Are there too few or too many for interest? Revise your descriptions.

III. Write a suggestive description of such of the following as interest you:

1. Hallowe'en.
2. An Eclipse of the Moon.
3. A Quiet Evening at Home.
4. Apple Blossoms.
5. Midnight on the Street.
6. The Awakening of the City. (An early morning picture.)
7. A Sick Room.
8. A Public Auction Sale.

1. *Unity*

Selection of Details According to Purpose.—Unity in a description depends mainly upon the selection of details. These must be chosen with reference to the purpose of the writer. Thus, if you wished to suggest the grandeur of a mountain range, you would not tell of the dainty flowers that grew in the crevices of the rocks. In the description of Christmas Eve, Dickens wishes to bring out two things; the bitter cold of the foggy night, and the generous warmth of the Christmas spirit. Note how he has selected just those details which harmonize with these ideas, and has omitted many others that might be very interesting in another connection, but which here would only break the unity of his description. Scott, in his description of the "lodge" on Ellen's Isle, has omitted all details that would not accomplish his purpose, which was to show that it was "of ample size, but *strange* of structure and device." And, if you study the other descriptions given in this chapter, you will see that in them likewise all the details are chosen to harmonize with some idea, which is usually stated directly or indirectly at the beginning. Thus:

1. " Then follows that beautiful season
   Called by the pious Acadian peasants the Summer of All Saints."
2. "The summer dawn's reflected hue," etc.
3. "And more to lulle him in his slumber soft."

In order to secure unity in your own descriptions, a good plan is to make a rough draft, bringing in all the details that suggest themselves; and then to go over it carefully, striking out everything, no matter how pleasing or suggestive it may be in itself, that does not harmonize with your main idea. After considerable such practice, combined

with careful study of good descriptions, you will find that you almost unconsciously make the selection as you write —that is, if you have a definite idea. If you have none, you had better not write the description at all.

Point of View.—In order to secure unity, especially in a description of some object or view you have seen or imagined, it is necessary to have some definite *Point of View*. Place yourself or imagine yourself placed there, and then describe what can be seen from that point. Omit everything else, though you may know of many other interesting things that exist in the scene before you. In this way you will get rid of many details which would destroy the unity of your description.

You may have noticed that young children, when making a picture of a house, usually draw both ends, as well as the front, and often, as well, the rooms inside with all their furniture showing through the walls. And unskilled writers of verbal description are often guilty of similar faults.

It is not necessary, however, to state what your point of view is, if it may be readily inferred. Thus Scott's description of the "lodge" is evidently from the front, and that of the Dawn on Loch Katrine from the shore of the lake. Longfellow's description of the Summer of All Saints is from the seashore; while the first part of Dickens' description of Christmas Eve is from the window of Scrooge's office.

Near and Distant Points of View.—The best way for you to secure skill in this, is actually to place yourself before some thing or scene you wish to describe; and then to note, mentally or on paper, just how much you can see from your point of view, and just how distinctly you can see it. But be very careful not to let your knowledge of the details of the object, or scene, interfere with your actual observation. For it makes a very great difference whether your point of view is at a distance or close at hand. A house with all its details of chimneys, shingled roof, doors and windows, brick work, masonry, or frame structure, when seen at a distance, is little more than a spot of color in the landscape; and the features of a person become un-

distinguishable at a little distance. It is a close observance of this fact that secures much of the unity noticeable in the best descriptions.

In Poe's *Descent into the Maelström* there are two magnificent descriptions of the whirlpool, one from the summit of a mountain, the other from a boat which is being whirled about on the eddying waters. They are too long for insertion in full here, and so we shall give only some brief extracts, which will show how skillfully this great master of description has kept to his points of view. You should, however, be sure to read the whole story, which is a masterpiece of its kind.

In a few minutes more, there came over the scene another radical alteration. The general surface grew somewhat more smooth, and the whirlpools, one by one, disappeared, while prodigious streaks of foam became apparent where none had been seen before. These streaks, at length, spreading out to a great distance, and entering into combination, took unto themselves the gyratory motion of the subsided vortices, and seemed to form the germ of another more vast. Suddenly—very suddenly—this assumed a distinct and definite existence, in a circle of more than a mile in diameter. The edge of the whirl was represented by a broad belt of gleaming spray; but no particle of this slipped into the mouth of the terrific funnel, whose interior, as far as the eye could fathom it, was a smooth, shining, and jet-black wall of water, inclined to the horizon at an angle of some forty-five degrees, speeding dizzily round and round with a swaying and sweltering motion, and sending forth to the winds an appalling voice, half shriek, half roar, such as not even the mighty cataract of Niagara ever lifts up in its agony to Heaven.

. . . . . .

Never shall I forget the sensation of awe, horror, and admiration with which I gazed about me. The boat appeared to be hanging, as if by magic, midway down, upon the interior surface of a funnel vast in circumference, prodigious in depth, and whose perfectly smooth sides might have been mistaken for ebony, but for the bewildering rapidity with which they spun around, and for the gleaming and ghastly radiance they shot forth, as the rays of the full moon, from that circular rift amid the clouds which I have already described, streamed in a flood of golden glory along the black walls, and far away down into the inmost recesses of the abyss.

. . . . . .

Looking about me upon the wide waste of liquid ebony on which we were thus borne, I perceived that our boat was not the only object in the embrace of the whirl. Both above and below us were visible fragments of vessels, large masses of building-timber and trunks of trees,

with many smaller articles, such as pieces of house furniture, broken boxes, barrels, and staves. I have already described the unnatural curiosity which had taken the place of my original terrors. It appeared to grow upon me as I drew nearer and nearer to my dreadful doom. I now began to watch, with a strange interest, the numerous things that floated in our company. I *must* have been delirious, for I even sought *amusement* in speculating upon the relative velocities of their several descents toward the foam below. "This fir-tree," I found myself at one time saying, "will certainly be the next thing that takes the awful plunge and disappears"—and then I was disappointed to find that the wreck of a Dutch merchant ship overtook it and went down before.

You will notice in the final description, that the "broad belt of gleaming spray," and "the smooth shining jet black wall of water, inclined to the horizon at an angle of forty-five degrees," are all of the vortex that can be clearly discerned from the lofty point of view on the top of Helseggen. But when we are actually in the whirlpool, we are made to see, not only the "ebony" sides of the "funnel," but the "gleaming and ghastly radiance" of the water, and then the various objects which are caught in "the embrace of the whirl," and finally, as in the case of the "fir tree" and the "wreck of the Dutch merchantman," the varying motions of special objects.

The following is part of an inventory of the property of Lemuel Gulliver made by some officers of the court of Lilliput, and is a masterly presentation of how the point of view of the diminutive inhabitants of Dean Swift's imaginary island would differ from ours.

"There were two pockets which we could not enter: these he called his fobs; they were two large slits, cut into the tops of his middle cover, but squeezed close by the pressure of his body. Out of the right fob hung a great silver chain, with a wonderful kind of engine at the bottom. We directed him to draw out whatever was at the end of that chain; which appeared to be a globe, half silver, and half of some transparent metal for, on the transparent side, we saw certain strange figures circularly drawn, and thought we could touch them, till we found our fingers stopped by that lucid substance. He put this engine to our ears, which made an incessant noise, like that of a water-mill; and we conjecture it is either some unknown animal or the god that he worships; but we are more inclined to the latter opinion, because he assured us (if we understood him right, for he expressed himself very imperfectly), that he seldom did anything without consulting it. He called it his

oracle, and said it pointed out the time for every action of his life. From the left fob he took out a net almost large enough for a fisherman, but contrived to open and shut like a purse, and served him for the same use; we found therein several massy figures of yellow metal, which if they be real gold must be of immense value.".

Changing Point of View.—Frequently, however, you may wish to give, in the same description, more than can be seen from any one point of view. In this case you must take a new point of view, and begin what is really a new description, though of course closely related to the preceding one. Likewise in looking at an actual landscape, you may turn your attention from one part to another, from the distance to the foreground. Scott in his description of the "Dawn" does this. Or you may look from one side to the opposite, etc. And after viewing a building from the front, you may look at it from the rear, and even go inside.

Hawthorne, in his description of the Salem Custom House in the *Scarlet Letter*, gives us our first view of the building from the dilapidated wharf in front, letting us see the most characteristic things visible from that point. Next taking us along the pavement with "grass growing in its chinks"—a thing we would naturally notice—he shows us the people who usually cluster about the Custom House. Then, "ascending the steps," he takes us into the "entry," showing us the quaint characters who frequent it; and finally into "a certain room or office," with the description of which and its chief inmate—himself—he closes.

It is generally necessary to let your reader know when your point of view changes, and to state very clearly what is your new point of view. We quote the beginnings of the first sentences in four paragraphs of the description of what *Rip Van Winkle* saw, as he returned home from his prolonged nap. Each states clearly the new point of view.

1. At length he reached to where the ravine had opened through the cliffs to the amphitheatre.
2. As he approached the village.
3. He now entered the skirts of the village.
4. It was with some difficulty that he found the way to his own house.

You see by this bringing in of different points of view we are combining narration with description. When the narrative predominates, as in the latter part of Dickens' description of Christmas Eve, it is not necessary to state explicitly the different points of view, as they are indicated clearly enough by the progress of the story which furnishes the requisite unity.* We shall, however, recur to this later.

Details Selected According to Mood.—The mood of the writer often supplies the unity of a description, by leading him to select only those details which tally with his mood. Thus, in a joyous mood more brilliant details will be chosen, and in a melancholy mood, the more sombre. The descriptions in Poe's *Fall of the House of Usher* are fine examples of this sort of unity, as are those of the garden of poison flowers, in Hawthorne's *Rappaccini's Daughter*.

Note also the mood of dreamy quietude in the Summer of All Saints, of freshness in the Dawn on Loch Katrine, of drowsiness in the Cave of Morpheus, and of overflowing jollity in spite of foggy, freezing weather, in the Christmas Eve. You see how much the underlying mood or feeling has to do with producing an impression of unity.

Read the following from *The House of the Seven Gables:*

The Judge has not shifted his position for a long while now. He has not stirred hand or foot, nor withdrawn his eyes so much as a hair's-breadth from their fixed gaze towards the corner of the room, since the footsteps of Hepzibah and Clifford creaked along the passage, and the outer door was closed cautiously behind their exit. He holds his watch in his left hand, but clutched in such a manner that you cannot see the dial-plate. How profound a fit of meditation! Or, supposing him asleep, how infantile a quietude of conscience, and what wholesome order in the gastric region, are betokened by slumber so entirely undisturbed with starts, cramp, twitches, muttered dream-talk, trumpet-blasts through the nasal organ, or any of the slightest irregularity of breath! You must hold your own breath to satisfy yourself whether he breathes at all. It is quite inaudible. You hear the ticking of his watch; his breath you do not hear. A most refreshing slumber doubtless! And yet, the Judge cannot be asleep. His eyes are open! A veteran politician, such as he, would never fall asleep with wide-open eyes, lest some enemy or mischief-maker, taking him thus at unawares, should peep through these windows into his consciousness, and make

* See also the description from *Ivanhoe* on page 113.

strange discoveries among the reminiscences, projects, hopes, apprehensions, weaknesses, and strong points, which he has heretofore shared with nobody. A cautious man is proverbially said to sleep with one eye open. That may be wisdom. But not with both; for this were heedlessness! No, no! Judge Pyncheon cannot be asleep.

In reading this we get more than a mere description of the silence of the unmoving man. The mood of the author gradually takes possession of us. Only those details are given which indicate that the silence and lack of movement are unwonted. At no point does the author directly tell us that we are in a chamber of death, yet from the beginning to the end we feel the growing grewsomeness, which is summed up in the closing sentence, "No, no! Judge Pyncheon cannot be asleep."

The Topic Sentence.—Such a sentence, usually at the beginning or end, which states the purpose or the point of view, or indicates the mood of a description, is properly called a topic sentence, and is of great value in securing the sense of unity. It is treated more fully in the proper place.*

Length of a Description.—You should also be careful in writing descriptions, especially of landscapes, not to make them too long, or to crowd them with too many details, even if these details will further the purpose, or are visible from the points of view, or are in harmony with the mood. The reader has to carry in his mind all the details from the beginning of the description to the end, and combine them into a single picture. Now the average human mind is only able to hold together a certain number of details, and if this limit is passed, the impression produced by the description grows confused, or splits up into a series of disconnected pictures. In either case the sense of unity is destroyed. The same is true of the painted picture. If a landscape has too many details, and these painted with too much minuteness, it loses its unity, and breaks up into a group of lesser pictures, producing little or no effect as a whole.

It is impossible to say how long a description should be, as it depends on the interest of its details, and on whether it is to stand by itself, or is intended to form the background

* See Chapter VIII, page 188.

of a narrative. It is safe, however, to say that the shorter the description the better. The best descriptions—those by Shakespeare and Dante for example—consist of a few lines at most, and because of their admirable selection and condensation, are unparalleled for their vividness and unity. Of course, such long descriptive pieces, as Hawthorne's *Old Manse* and Irving's *Westminster Abbey*, are not single pictures, but rather galleries of pictures of one subject taken from different points of view, and framed by narrative passages, which are skillfully used in a subordinate manner to separate and set off the different pictures. The sense of unity is secured by the interest in the main subject.

EXERCISES

I. Glance again at the descriptions you read for Exercise II., page 99.

1. What was the point of view in each?
2. Was it expressed by the author, or implied?
3. What was the mood of the author in each?
4. Was it summed up in a single sentence?

II. Study any description you may find in your reading in the same way.

III. Criticise in the same way the descriptions you wrote for Exercise III., page 100, and Exercise III., page 102. Rewrite any description you find faulty.

IV. Select one of the following subjects for descriptions. State your point of view, and write your description. Criticise it as above. Revise or rewrite it if you find it faulty.

1. A Bee's Description of its First Flower.
2. The Lamb's Description of the Wolf.
3. An Indian's Description of the First White Man.
4. Home.
5. A First View of the Ocean (or of any other large body of water).
6. Land! (The first view of land after a voyage.)
7. A Country School.
8. The Audience in a Theatre (or in any public building).
9. A Country Fair.
10. Side-shows.

2. *Coherence*

Proper Order of Details.—Coherence in a suggestive description depends mainly on the arrangement of details according to some definite plan. This plan must be what we may call a *natural* one; that is, the details must follow in the order in which one would naturally observe them. Thus, in Scott's description of Dawn, our point of view being, as we said, on the lake shore, we notice first the change of the surface of the water from blue to purple. We feel, too, the "mild" and "soft" breeze, that "kissed the lake" and "stirred the trees," making the mountain shadows tremble in "bright uncertainty." As we look at the surface of the lake we notice the appearance of the water lilies near the shore. On the shore we see the awakened deer on the lawn "begemmed with dew drops." Our glance now naturally moves to the "mountain side" beyond, and the "gray mist" lifting reveals the "torrent" in its "glistening pride." We follow the mist as it rises and gaze upon the "flecked sky," from whence we hear the "revelry" of the invisible lark. This brings to our ears the songs of the other birds just awakening about us in "brake and bush"; and the dove's "notes of peace and rest and love" close the beautiful scene.

In Dickens' Christmas Eve, as we stand at Scrooge's window, we first notice the foggy darkness accentuated by the flaring torches of the link boys. Then, as the fog thickens we are aware that the old church tower, with its bell that "was always peeping slyly down at Scrooge," has become invisible, but we hear the bell sounding with "tremulous vibrations afterwards, as if its teeth were chattering in its frozen head." This makes us realize how cold it is, and we are naturally attracted to a "great fire in a brazier" in the street, the people about it warming themselves, and the overflowing water plug near by frozen solid. As we look along the street, we see the "brightness of the shops," which makes "ruddy" the "pale faces" of the passers-by, and so on.

Sometimes, as in the description of the "lodge," we may

be made to see, first the general appearance of the object, and then be led to the details—in this case closing with what would naturally be the last things to be noticed, the vines that climbed the pillars of the portico. Or, as in Spenser's Cave of Morpheus, we may begin with a special detail, the "trickling streame," and so proceed to the general effect which is, that

"Careless quiet lyes
Wrapped in eternal silence farre from enimyes."

In fact any order may be followed if it be one in which the observer would naturally take note of the different details. And it is this naturalness of sequence which is the distinguishing characteristic of good descriptions. No rules can be given, and you can only acquire it by careful study of the best models.

A good example of a natural order is the following from Stevenson's *Kidnapped*. It is the scene which David Balfour and Allan Breck looked upon all day long while they lay hidden from the British soldiers.

It was now high day, cloudless, and very hot. The valley was as clear as in a picture. About a half a mile up the water was a camp of red-coats; a big fire blazed in their midst, at which some were cooking; and near by, on the top of a rock about as high as ours, there stood a sentry with the sun sparkling on his arms. All the way down along the river side were posted other sentries; here near together, there widelier scattered. Some planted like the first on places of command, some on the ground level and marching and countermarching so as to meet half way. Higher up the glen, where the ground was more open, the chain of posts was continued by horse-soldiers whom we could see in the distance riding to and fro. Lower down the infantry continued; but as the stream suddenly swelled by the confluence of a considerable burn, they were more widely set, and only watched the fords and stepping stones.

Confused Descriptions. — But unless you have some definite natural order or plan, your description will become confused; and your readers will give up in despair all hope of forming a consistent picture. A good example of the effect produced by putting in details without a definite order is the following from Irving's *Legend of Sleepy Hollow*. In this, however, the aim of the author is to produce an im-

pression of profuse confusion, and we must acknowledge that he succeeds admirably.

Fain would I pause to dwell upon the world of charms that burst upon the enraptured gaze of my hero, as he entered the state parlor of Van Tassel's mansion; not those of the bevy of buxom lasses, with their luxurious display of red and white, but the ample charms of a genuine Dutch country tea table, in the sumptuous time of autumn. Such heaped-up platters of cakes of various and almost indescribable kinds, known only to experienced Dutch housewives! There was the doughty doughnut, the tender olykoek, and the crisp and crumbling cruller; sweet cakes and short cakes, ginger cakes and honey cakes, and the whole family of cakes; and then there were apple pies and peach pies and pumpkin pies; besides slices of ham and smoked beef; and, moreover, delectable dishes of preserved plums, and peaches, and pears, and quinces; not to mention broiled shad and roasted chickens; together with bowls of milk and cream; all mingled higgledy-piggledy, pretty much as I have enumerated them, with the motherly teapot sending up its clouds of vapor from the midst—heaven bless the mark! I want breath and time to discuss this banquet as it deserves, and am too eager to get on with my story. Happily, Ichabod Crane was not in so great a hurry as his historian, but did ample justice to every dainty.

Coherence in Long Descriptions. — Coherence is especially necessary in long descriptions where the point of view changes. These changes must follow as they would in actual life; that is, they must have some natural connection with each other. Look back at the description of Christmas Eve, and notice how naturally we proceed from one point of view to the other. You should also study carefully Hawthorne's *Old Manse* and Custom House and Irving's *Westminster Abbey*, and see how skilfully these masters have connected the different points of view, and have blended them all into a coherent whole.

EXERCISES

I. Read again the descriptions you read for Exercise II., p. 99.

1. Make an outline of each. 2. Notice the order in which the details are arranged and what connection, explicit or implied, there is between them. 3. Does the point of view change, how many points of view are there, and what is the manner in which the changes are brought about?

II. Criticise the descriptions you have written in the same way. Where you can, improve them, either by revision or by rewriting.

III. Write a description of one of the following subjects. Criticise it as above. Revise or rewrite if necessary.

1. The Views in our Park.
2. A Sky Scraper. (As a child sees it.)
3. The City Street Car.
4. Views from My Window.
5. The View from a Car Window.
6. A Class at Work.
7. A Visit to a Museum (of art or natural history).
8. A Street in the Business District.

3. *Emphasis*

Emphasis in Very Brief Descriptions.—In many descriptions, especially in short ones, scattered through a narrative in order to furnish a background for the action, emphasis is not to be sought after; for it, in a subordinate element, might distract attention from the main thing to be considered, which is the story. Descriptions in a narrative, especially where the action is rapid, should be brought in "by the way," as it were, in a few well-chosen words. A good example of a skilful introduction of descriptive passages, is the following from *Ivanhoe*. It is the capture of Gurth by the outlaws of Sherwood Forest. At no place in this chapter are there more than six or eight lines of description; and they are by no means emphasized, yet there is no chapter in the whole work which has a clearer background.

Gurth accordingly hastened his pace, in order to gain the open common to which the lane led, but was not so fortunate as to accomplish his object. Just as he had attained the upper end of the lane, where the underwood was thickest, four men sprung upon him, even as his fears anticipated, two from each side of the road, and seized him so fast that resistance, if at first practicable, would have been now too late. "Surrender your charge," said one of them; "we are deliverers of the commonwealth, who ease every man of his burden."

"You should not ease me of mine so lightly," muttered Gurth, whose surly honesty could not be tamed even by the pressure of immediate violence, "had I it but in my power to give three strokes in its defence."

"We shall see that presently," said the robber; and, speaking to his companions, he added, "bring along the knave. I see he would have his head broken, as well as his purse cut, and so be let blood in two veins at once."

Gurth was hurried along agreeably to this mandate, and having been dragged somewhat roughly over the bank, on the left-hand side of the

lane, found himself in a straggling thicket, which lay betwixt it and the open common. He was compelled to follow his rough conductors into the very depth of this cover, where they stopt unexpectedly in an irregular open space, free in a great measure from trees, and on which, therefore, the beams of the moon fell without much interruption from boughs and leaves. Here his captors were joined by two other persons apparently belonging to the gang. They had short swords by their sides, and quarter-staves in their hands, and Gurth could now observe that all six wore visors, which rendered their occupation a matter of no question, even had their former proceedings left it in doubt.

"What money hast thou, churl?" said one of the thieves.

Emphasis in Longer Descriptions.—Of course in narratives, where the story is slight, and the action slow, the descriptions may be much longer, more forcible and emphatic, because they are necessary to arouse and sustain the interest. Such descriptions are to be found in most of the stories of Irving, Hawthorne, Poe, Dickens, and George Eliot. In these, as in descriptive essays, like *Westminster Abbey* and the *Old Manse*, you will find the usual modes of securing emphasis skilfully followed.

Emphasis by Position.—Besides placing the most striking details near the end or the beginning of a description, it is often well to emphasize the aim, or mood, by a brief statement at the beginning; or to close with a summary of the general effect; or both. Note how this is done in some of the descriptions we have quoted, and how emphatic is the result. That of the dead Judge Pyncheon is a capital example. Note how emphatic are the closing words: "No, no! Judge Pyncheon cannot be asleep."

Emphasis by Repetition.—Another way of securing emphasis in description is by repetition, in varying forms, of some one or two leading characteristics. Note how Dickens has emphasized the bitter cold of the night, as contrasted with the jollity of the season, in his Christmas Eve. And Poe in his description of the Maelström keeps bringing before us the terrific speed and the tremendous roar of the whirling waters. But you must employ this method of emphasis carefully because it is liable to make too strong an effect, and so pass over into burlesque and caricature.

In long descriptions where there are several points of view

connected together by narrative passages or dialogue, you must take great care to place your emphasis properly, for otherwise your reader will lose interest. Such a composition is really a narrative in which the different descriptions form the incidents. You should, therefore, have a plot, constructed in accordance with the principles discussed in a previous chapter. The delightful descriptions in Stevenson's *Travels with a Donkey*, especially of the Night among the Pines, have all of them skilfully constructed plots, with the important parts properly emphasized. The same is true of Irving's *Westminster Abbey* and Hawthorne's *Old Manse*.

EXERCISES

I. Read again the descriptions you read for exercises on page 99. 1. Note whether any point or points are made especially emphatic. 2. If this has been done, note the position of these points, and the manner in which emphasis has been secured. 3. If the emphasis is by repetition, copy out each recurring statement, and compare its force with what precedes or follows. 4. If the description has a plot, make an outline of it, and note the emphatic points. See if there is a climax.

II. Criticise the descriptions you have written in the same way. Where you can, improve them either by revision or by rewriting.

III. Write a description of one of the following subjects. Criticise it as above. Revise or rewrite if necessary.

1. A Procession. (A circus or a military or political parade.)
2. A Picnic Party.
3. The Field, the Players, and the Spectators, at a Match game of Foot Ball or Base Ball.
4. A School Field Day.
5. Graduation Day.
6. A Walk through the Woods.
7. A Row on the River.
8. The Approach and Landing of a Steam Boat.

DESCRIPTION OF PERSONAL APPEARANCE AND CHARACTER

A few words need to be said on the descriptions of personal appearance and character, which form an important part of many stories and novels.

Characteristic Details.—The principles of selection and suggestiveness must be even more carefully followed here than in landscape descriptions. In describing a person, you might give his exact age and height, his weight, his

features, the color of his hair, of his eyes and complexion, the size of his collar, gloves, boots, and hat, the color of his clothes and his necktie, tell all his moral and mental traits; and while all this might be useful in identifying the person, if he were brought before a chief of police, it would suggest nothing definite to any one who had not seen him. But if you should say he was stout and red, had a large wart on the end of his nose, wore shabby clothes, and walked with a stagger, a definite picture would immediately take shape in your reader's imagination.

This result is natural, for the fact is we see a person at one glance, and we note, not those things which all men possess in common, but such things as are peculiar to this special person. And it is these that we carry away with us in our memory.

Read the following descriptions:

1. I fear thee, ancient Mariner!
I fear thy skinny hand!
And thou art long, and lank, and brown,
As is the ribbed sea-sand.

I fear thee, and thy glittering eye,
And thy skinny hand, so brown.
Fear not, fear not, thou Wedding-Guest!
This body dropt not down.—Coleridge's *Ancient Mariner.*

2. There was among the ranks of the Disinherited Knight a champion in black armor, mounted on a black horse, large of size, tall, and to all appearance powerful and strong, like the rider by whom he was mounted. This knight, who bore on his shield no device of any kind, had hitherto evinced very little interest in the event of the fight, beating off with seeming ease those combatants who attacked him, but neither pursuing his advantage, nor himself assailing any one. In short, he had hitherto acted the part rather of a spectator than of a party in the tournament, a circumstance which procured him among the spectators the name of Le Noir Faineant, or the Black Sluggard.—Scott's *Ivanhoe.*

3. The animal he bestrode was a broken-down plow-horse, that had outlived almost everything but his viciousness. He was gaunt and shagged, with a ewe neck, and a head like a hammer. His rusty mane and tail were tangled and knotted with burrs. One eye had lost its pupil, and was glaring and spectral, but the other had the gleam of a genuine devil in it. Still he must have had fire and mettle in his day, if we may judge from his name, which was Gunpowder. He had, in

fact, been a favorite steed of his master's, the choleric Van Ripper, who was a furious rider, and had infused, very probably, some of his own spirit into the animal; for, old and broken-down as he looked, there was more of the lurking devil in him than in any young filly in the country.

Ichabod was a suitable figure for such a steed. He rode with short stirrups, which brought his knees nearly up to the pommel of the saddle; his sharp elbows stuck out like grasshoppers'; he carried his whip perpendicularly in his hand, like a scepter; and, as the horse jogged on, the motion of his arms was not unlike the flapping of a pair of wings. A small wool hat rested on the top of his nose, for so his scanty strip of forehead might be called; and the skirts of his black coat fluttered out almost to the horse's tail. Such was the appearance of Ichabod and his steed, as they shambled out of the gate of Hans Van Ripper; and it was altogether such an apparition as is seldom to be met with in broad daylight.—Irving's *Legend of Sleepy Hollow.*

In the first selection there is no attempt to tell minutely how the Ancient Mariner appeared. Only certain uncanny things are mentioned, which make the Wedding Guest fear he is speaking to a ghost. Yet these suggest the weird old man better than a hundred less characteristic details would have done. Note also the repetition of the skinny hand, and how it emphasizes the Mariner's emaciation.

The second has a few details—the great size and strength of rider and horse, together with their strange sluggishness; and the color of armor and steed—just what would be noticed by a spectator looking down from the galleries upon the crowded lists. The blackness is emphasized by its being repeated three times, the last time at the very end. For in such a confused melée, the only way the contestants could be distinguished by the spectators, would be by the color of their steeds and accoutrements.

More details are given in the third selection, where there is a much nearer point of view. But these you see are all especially characteristic. Note also the arrangement. The details are given in the order in which they would probably have been noticed; first, Ichabod's horse, then his grasshopper-like self.

No rule can be given for the order in which details should be presented, as much will depend upon what you wish to emphasize. Still a natural method is to begin with that which would first attract attention, in most cases the face,

and then proceed to the other characteristics which would be noticed afterwards. Of course, if the person were a hunchback or lame, or had some other deformity, or was in an awkward position, like Ichabod on his saddle, such a peculiarity would naturally be noticed first.

Descriptions of character require a similar treatment. Read the following:

He was six foot o' man, A 1,
  Clean grit an' human natur;
None couldn't quicker pitch a ton
  Nor dror a furrer straighter.

He'd sparked it with full twenty gals,
  He'd squired 'em, danced 'em, druv 'em,
Fust this one an' then thet, by spells—
  All is, he couldn't love 'em.

—Lowell's *Biglow Papers, The Courtin'*.

Characteristic Traits.—You see that Lowell has selected just those characteristics which distinguish his hero. Note also how specific he is. Instead of saying Zekle was of large stature, he says, "six foot o' man." He makes his great strength very evident by stating special feats of hay pitching and plowing. You notice that nothing was said about the color of Zekle's hair, eyes, complexion, or of his costume; nor anything about the great number of physical, mental, or moral characteristics which he undoubtedly possessed. But as these had no especial connection with the story, they were properly omitted. For we do not need to know how Zekle would appear to a recruiting sergeant, or to an examining professor, or to a conscientious clergyman, but how he would appear to the young woman he was courting.

Long analyses of character are generally tedious. In telling a story, especially when the action is rapid, it is best to give in the form of description, as few traits of personal appearance or character as possible. Let the former be shown by its effect upon other personages, and the latter, by what a person thinks, says, and does, in the course of the narrative.

Yet in stories where the action is slow, interest may be created by clever descriptions of personal appearance and

character, as in the following fine study from George Eliot's *Silas Marner.*

Mrs. Winthrop was one of these; she was in all respects a woman of scrupulous conscience, so eager for duties that life seemed to offer them too scantily unless she rose at half past four, though this threw a scarcity of work over the more advanced hours of the morning which it was a constant problem with her to remove. Yet she had not the vixenish temper which is sometimes supposed to be a necessary condition of such habits; she was a very mild, patient woman, whose nature it was to seek out all the sadder and more serious elements of life and pasture her mind upon them. She was the person always first thought of in Raveloe when there was illness or death in the family, when leeches were to be applied, or there was a sudden disappointment in a monthly nurse. She was a "comfortable woman," good-looking, fresh-complexioned, having her lips always slightly screwed, as if she felt herself in a sick room with a doctor or the clergyman present. But she was never whimpering, no one had seen her shed tears; she was simply grave and inclined to shake her head and sigh, almost imperceptibly, like a funeral mourner who is not a relation. It seemed surprising that Ben Winthrop, who loved his quart-pot and his joke, got along so well with Dolly; but she took her husband's jokes and joviality as patiently as everything else, considering that "men *would* be so," and viewing the stronger sex in the light of animals whom it had pleased Heaven to make naturally troublesome, like bulls and turkey cocks.

EXERCISES

I. Read as many descriptions of persons and characters as you can. The following are good examples: Scrooge, Bob Cratchit, Tiny Tim—*Christmas Carol;* Rip Van Winkle—the *Sketch Book;* The Stout Gentleman—*Bracebridge Hall;* Godfrey Cass, Dunsey Cass, Nancy Lammeter, Eppie—*Silas Marner.* 1. What is the chief individual characteristic of each person? 2. What details are selected to bring out the person and character? 3. How are these details arranged? 4. Would you recognize the persons if you saw them? 5. Have these descriptions a point of view, unity, coherence, and emphasis?

II. The following are some titles for descriptions. Select two and write upon them. Criticise your descriptions as above. If necessary, revise or rewrite them.

1. My Friend.
2. The Meanest Man in Town.
3. My Favorite Character in Fiction.
4. My Favorite Character in History.
5. Ulysses.
6. The American Small Boy.
7. Our Baby.
8. My Mother (or any other relative.)
9. A Stranger I Met the Other Day.
10. My Teacher.

COMPARISONS AND FIGURES OF SPEECH IN DESCRIPTION

The suggestive power of description is greatly heightened by the use of figures of speech, especially of those founded on comparison*. By comparing, directly or indirectly, the objects with others familiar to your readers, you not only make unfamiliar things more clear, but, when the object or scene is familiar, you make it more vivid by associating it with some other perhaps better known. Even in enumerative description it is often of great value. For example, the appearance of the volcanic vapor (see page 89) is made much more clear to us by its being compared to (1) steam from the escape pipe of an ocean steamer, (2) steam mixed with brownish or yellowish smoke from the chimney of a manufactory, (3) liquid mud, and (4) the smoke from a colossal piece of artillery fired heavenward. In artistic description it is even more effective. Look back at the descripton of Ichabod and his horse on page 116. The horse had a *ewe* neck and a *rusty* tail. Ichabod's sharp elbows stuck out like *grasshoppers'*; he carried his whip *like a scepter;* and the motion of his arms was *not unlike the flapping of a pair of wings.*

The following is an extended comparison from Victor Hugo's description of the field of Waterloo. No diagram is needed, as every one knows the shape of the capital letter *A*. You can make a tolerable map of the field of battle if you follow the comparison carefully.

Those who wish to form a distinct idea of the battle of Waterloo, need only imagine a capital A laid on the ground. The left leg of the A is the Nivelles road, the right one the Genappe road, while the string of the A is the broken way running from Ohaine to Braine l'Alleud. The top of the A is Mont St. Jean, where Wellington is; the left lower point is Hougomont, where Reille is with Jerome Bonaparte; the right lower point is La Belle Alliance, where Napoleon is. A little below the point where the string of the A meets and cuts the right leg, is La Haye Sainte; and in the centre of this string is the exact spot where the battle was concluded. It is here that the lion is placed, the involuntary symbol of the heroism of the Old Guard.

The triangle comprised at the top of the A between the two legs and

* See Figures of Speech, Chap. XI.

the string, is the plateau of Mont St. Jean; the dispute for this plateau was the whole battle.

The wings of the two armies extend to the right and left of the Genappe and Nivelles roads, d'Erlon facing Picton, Reille facing Hill.

Behind the point of the A, behind the plateau of St. Jean, is the forest of Soignies.

As for the plain itself, imagine a vast undulating ground; each ascent commands the next ascent, and all the undulations ascend to Mont St. Jean, where they end in the forest.

Read the following lines from Shelley's *Cloud*. Notice all the figurative expressions and comparisons. Substitute for them the literal statements and see how weak the description becomes at once.

That orbed maiden, with white fire laden,
Whom mortals call the moon,
Glides glimmering o'er my fleece-like floor,
By the midnight breezes strewn;
And wherever the beat of her unseen feet,
Which only the angels hear,
May have broken the woof of my tent's thin roof,
The stars peep behind her and peer;
And I laugh to see them whirl and flee,
Like a swarm of golden bees,
When I widen the rent in my wind-built tent,
Till the calm river, lakes, and seas,
Like strips of the sky fallen through from on high,
Are each paved with the moon and these.

EXERCISES

I. Glance again at the descriptions you read for Exercise II., page 99. Notice how the authors employ figures of speech. Which are the most striking descriptions? Do they contain figures of speech?

II. Do the same with all the descriptions you have written for the exercises in this chapter. Could you better any of them by employing figures of speech? If so, put them in, if they suggest themselves naturally.

III. Read a few pages of the poem of *Evangeline*. Notice the figures of speech used to assist the description.

IV. Write a description of a famous painting, or of the reproduction of a famous painting. Notice the figures of speech you *naturally* use.

ADVICE TO YOUNG WRITERS

Finally, there are certain special rules or cautions that should be repeated.

1. Always keep in mind the purpose of your description, and make what you write fulfil this.

2. When you write a description of a person or scene, single out with great care just what is of sufficient importance to call attention to. Disregard all the rest. You should do this before you begin writing.

3. When you can, it is well to state the time of day, and the point of view. This helps to make the description seem more real.

4. It is often a good plan to describe to yourself things or persons that you see. It trains you to select the important characteristics.

EXERCISES

I. Read over all the descriptive passages in this chapter. Select the main points the eye would first rest upon; then the lesser details that are attached to them. Notice how the chief points and the minor points are arranged. Notice what there is at the beginning and at the ending.

II. Read again the same selections. Note down any details the writers might have included but did not. Would they have added in any way to the effectiveness of the pictures?

III. In any book you may be reading select a description of a person and of his character. Note the qualities given and how the author gives them.

IV. Describe some house, or other familiar object, as clearly as you can. Read your description aloud to the class and ask your classmates to draw it from your description. Compare the drawings with your original idea.

V. Describe some familiar building in your town. Read this aloud, and ask the class to guess what building you have in your mind.

VI. You have a number of pictures in your school. Without naming it, describe one to your classmates, and then ask them to name the one you have described. In case they fail, rewrite your description.

VII. Write a description of any part of the world you may be familiar with.

VIII. You are visiting a strange city. Write home your description of the city as you have seen it. You should include only such details as are peculiar to that city. Lay special stress upon what has interested you. Begin with some general statement about the city, and then proceed to particulars.

IX. You go out rowing upon a lake. Describe the scene that meets your eyes. Be very careful here that you let the reader know what your point of view is, and in what direction you are looking.

X. You walk down a busy street during a busy hour. Describe what you see. You will need to be very careful not to make your description a mere inventory of sights. Select those of special interest. (It would be well for all the pupils to write on this at the same time. Then have them compare their work. It is interesting to note what interests different people.)

XI. A Bargain Counter.

Write in the same way as in Exercise X.

XII. You visit a factory, a church, a theater, a museum, an art gallery, or any other place. Describe it as you would

1. To one who had never seen it.
2. To one who was familiar with it.
3. To a child.

XIII. The View From My Window.

XIV. A View from a Moving Train.

XV. A Winter Evening.

XVI. A Rainy Day.

XVII. A Country Store.

XVIII. Spring in the Woods.

XIX. A Busy Hour at a Railway Station. Suggest the noises. Put as much life into your picture as you can.

XX. My Room.

XXI. A Bird's-eye View of Our City.

XXII. A Coming Storm. Read Hawthorne's *Sights from a Steeple.*

XXIII. The Smallest Thing I have ever Seen.

XXIV. An Old Book.

XXV. A Queer Hat.

XXVI. What the Moon Saw. Write in the first person.

XXVII. A Statue. Begin with a general statement about shape, size, attitude, or any other characteristic that attracted your attention.

XXVIII. You take a trip to the Moon. Describe what you see there. Begin with a general view and then go into details.

XXIX. What the City Clock Sees by Day and by Night.

XXX. My First Pet. Read some of Ernest Thompson Seton's descriptions of animals. Make one of an animal you are familiar with. Avoid writing an exposition.

XXXI. My Greatest Treasure. You will need to select the qualities that make it your greatest treasure and emphasize them.

XXXII. My Favorite Picture. Begin by a general description of the picture, then tell what qualities it possesses that appeal so powerfully to you. Put them down in full and in the order of their importance.

XXXIII. Describe your neighbor. 1. State your point of view. 2. Select those characteristics which you know him by. Arrange these in an appropriate order. 3. What details have you omitted? Why?

XXXIV. You ring a door bell. Some one comes to the door to let

you in. Give his picture as he appears at the moment he opens the door. You have but a short glimpse. How much would you be likely to see?

XXXV. A book-agent calls at your door. His appearance interests you. Describe it.

XXXVI. Tell the story of a letter. In it describe the sender and the person who received it.

XXXVII. Faces seen in a crowded street car. Select only a few.

XXXVIII. Describe in as few words as possible one of the following:

An Iceman.
A Ragman.
A Pompous Clerk.
A Dude.
A Patent-medicine Man.
An Organ Grinder.
A Street-car Conductor.
A Ragged Newsboy.
A Tramp.
A Colored Porter.
A Policeman..
A Street Beggar.
A Friend.

Try to make the pictures as vivid as possible in as few words as possible. Read the description of the Beggar in the story by Turgénieff on page 74, or Lamb's essay, *The Praise of Chimney Sweepers*.

XXXIX. Describe some character in a book you have read lately. Insert quotations where they throw light upon the character.

XL. Read in Green's *Short History of the English People* the character of Queen Elizabeth, or that of Richard the Lionhearted.

Write a character sketch of any important historical character you think you know, such as Alexander the Great, Caesar, Hannibal, Cato, Brutus, Peter the Hermit, William the Conqueror, Columbus, Napoleon, George Washington, Abraham Lincoln, Queen Victoria.

The value of this exercise consists in making the character sketch your own. It is not the amount you write that will make your work valuable, but the insight you have into the character, and the way you select the essentials and write upon them.

XLI. Take any character from Shakespeare's plays and write upon it in the same way.

This exercise is valuable, for it not only aids you in your writing, but it aids you in gaining an insight into the study of character.

XLII. Read carefully all of the following poems:

Shelley's *Cloud*.

Lowell's *Vision of Sir Launfal*, the descriptions of June and Winter.

Longfellow's *I Stood on the Bridge at Midnight*.

Shakespeare's *Song of Winter* from *Love's Labor Lost*, quoted in Chapter X.

Tennyson's *Song of the Brook*.

Byron's *Childe Harold* (selections from Canto III.).

Tennyson's *Lotus Eaters*.

Scott's *Lady of the Lake*.

Longfellow's *Evangeline*, the Prelude.

Underline all the words that make the picture more vivid. How

many comparisons are there? Try to reproduce the picture in prose. Can you use the same comparisons? If not, why?

XLIII. 1. Read any short magazine story. Notice how the author uses description. 2. Do the same with any good chapter in a novel. 3. Do the same with Dickens' *Christmas Carol.*

XLIV. Write a story on one of the following subjects, putting in the necessary description:

1. A Foot-ball Game.
2. A Walk in the Country.
3. Our Picnic.
4. My Visit to the Mountains (or to any other place).
5. An Exciting Moment.*

SUGGESTED CRITICISM OF CLASS THEMES

(First read the Composition through at least twice.)

I. Is the title well chosen?

II. Criticise the introduction and conclusion.

III. 1. What is the writer's purpose in the description?
2. Does the description fulfil the purpose?

IV. 1. What is the writer's point of view?
2. Has he written from this point throughout?
3. Or has he changed his point of view without the reader's knowledge?
4. Has he chosen the most appropriate point of view?
5. Are the details selected such as could be seen from this point?

V. 1. Has the description unity? Coherence? Emphasis?
2. What is the chief point in the description?
3. Is there anything in the description that produces a lack of harmony? What is it? Remove it and note the effect.
4. Criticise the choice of details.

VI. 1. What rule has the writer followed in the arrangement of his details?
2. Does he begin in a way that attracts your attention?
3. Is there a better order for the arrangement of the details?
4. Try it and note the effect.

VII. Has the choice of words and sentences, and the division into paragraphs been appropriate and correct?

VIII. Is the description worth reading to the class?

* To the Teacher.—It would not be well to insist too exclusively upon descriptions without at the same time making it a study of description in narration. For this reason many of the above exercises will lend themselves very well to a narrative treatment. Encourage the writing of stories which require a good deal of description.

CHAPTER VI

EXPOSITION

As you saw in Chapter II., the chief aim in exposition is to make your hearer or reader understand something that you wish to explain. Exposition is, in some ways, similar to enumerative description and historical narration, but there are certain essential differences, which we shall endeavor to make clear.

Enumerative Description and Exposition.—For example, if you should carefully examine a locomotive, and then write out a full description of all its parts—fire-box, smoke-stack, boiler, cylinders, pistons and piston-rods, cranks, driving-wheels, etc.—giving the form and position of each, and even the material of which it is made, you would be writing an enumerative description. This, however, would be little more than a list of the component parts, and would have no meaning for one not already familiar with a locomotive. Such descriptions are found in scientific and technical works, and in manufacturers' catalogues. And in them a previous knowledge of the subject on the part of the reader is presupposed. But should you, in addition to describing the essential parts of a locomotive, tell how the water is turned into steam in the boiler, how the expansion of this steam moves the pistons in the cylinders, and how the piston-rods communicate this motion to the cranks, which set the driving wheels in motion, you would no longer be writing pure description. You would be also writing exposition, for you would not only be giving the facts, but the ideas behind the facts. You would be explaining the construction and the mode of action of a locomotive, and explanation is exposition. In fact, outside of technical writings, there are few enumerative descriptions that do not involve ex-

position; and even in technical works the reader, as we said, is supposed to furnish the exposition himself.

Narration and Exposition.—Likewise, with or without description, you might tell a story, like Æsop's Fable of the *Woodman and the Axes*, which would undoubtedly point the moral, "Honesty is the best policy." But if you should try to explain the meaning of the abstract noun "honesty," or should try to make clear why certain acts are honest and others are dishonest, you would be writing exposition.

You see, then, that exposition differs from narration and description because, as we have said, its purpose is to make some one understand some thing. For while narration and description aim to construct for us mental pictures of things, persons, scenes, and events, real or fictitious, exposition endeavors to make us understand the thoughts which underlie them.

EXERCISES

I. From any of the current reviews such as the *Outlook*, the *North American Review*, the *Atlantic Monthly*, the *Forum*, etc., select articles that are expository in character. Write the thought of each in brief. How does it differ from narration and from description?

II. 1. Write a description of one or two of the following:

An Apple Tree. A Coal Mine.
A Frog. A Tramp.
An Engine. An Air Ship.
An Automobile.

2. Write an exposition of the same.
3. Compare your compositions. What is in the latter that is not in the former?

III. In the novels of *Ivanhoe* and the *Talisman* what incidents and descriptions are there that would enable you to write expositions on the subjects of "Chivalry," "The Crusades," "Fashions in the 12th Century"? Write an exposition of one.

IV. From any other novel or long poem you may be reading, or may have read, select a number of subjects for exposition. The following novels and poems are especially adapted for this exercise:

Conan Doyle's *White Company* and *Micah Clarke*, Thackeray's *Henry Esmond* and *The Virginians*, Wallace's *Ben Hur*, Dickens' *Tale of Two Cities* and *Martin Chuzzlewit*, Mrs. Gaskell's *Cranford*, George Eliot's *Romola* and *Silas Marner*, H. H. Jackson's *Ramona*, Homer's *Iliad* and *Odyssey*, Spenser's *Faerie Queen*, Lowell's *Vision of Sir Launfal*, Coleridge's *Rime of the Ancient Mariner*, Tennyson's *Idylls of the King*.

V. Glance at any of the novels in the list mentioned; point out where examples of exposition are found in them. What is the purpose of these expositions?

A. Clearness.

Exposition, as we have seen, is a complete and orderly setting forth, or explanation, of some piece of knowledge, obtained by either observation, reading, or reflection; therefore, like *accuracy* in historical narration and enumerative description, like *probability* in fiction, and *suggestion* in artistic description, the chief essential in exposition, is *Clearness.* For an explanation that is not clear is often worse than no explanation at all, since it may put the reader on a wrong track, and even hinder him in finding out for himself the proper explanation.

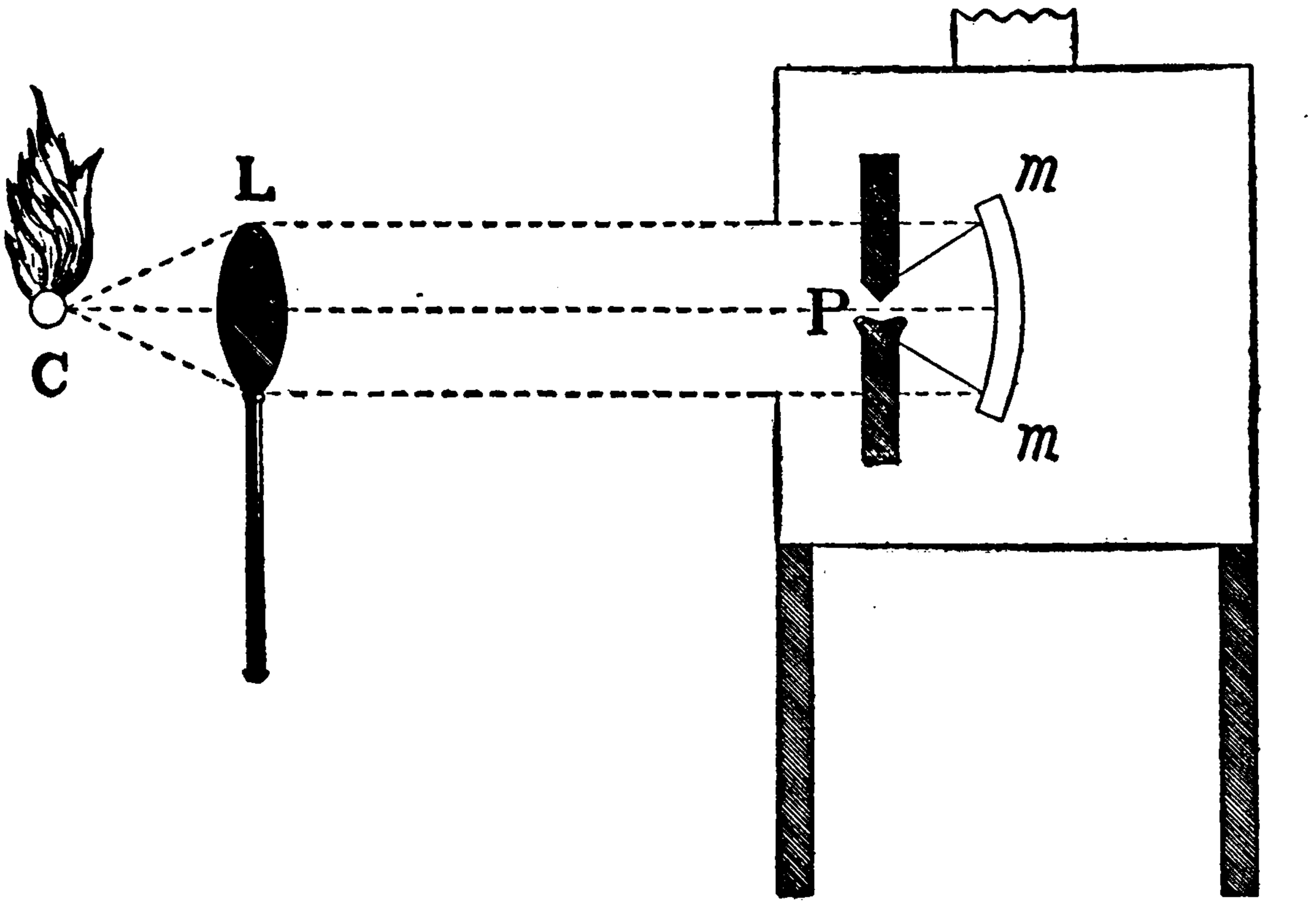
Understanding of the Subject.—It goes without saying that the first thing required for a clear exposition is that the writer shall clearly understand the subject himself. What do we mean by understanding a subject? A person who has seen a few games of baseball, and knows enough to name the different positions of the players and to keep score, may understand it enough to enjoy it as a spectator, but if he were called upon to explain the game to some person who knew nothing of it, he would find that his knowledge was anything but clear. In order really to know the game, he would have either to play it himself, or to see a great many games and to study the rules until he thoroughly understands what are called the "fine points." You often hear a pupil say about something in his class work: "I know perfectly what it is, but I can't say it." The fact is that such a pupil does not "know *perfectly*" what he thinks he knows, and so his explanation or exposition of it necessarily lacks clearness. To understand anything thoroughly, you must know it as a whole, and have considerable knowledge of the relation of all its parts to each other and to the whole.

Read the following short exposition of an experiment in Physics from Tyndall's *Lectures on Light.* The subject, you will notice, is by no means a simple one, and yet you cannot help seeing how simple he makes it, even to those

who know little about Physics. This is because Tyndall understood his subject.

The Heat of the Electric Beam. Ignition through a Lens of Ice. Possible Cometary Temperature

But the waves from our incandescent carbon-points appeal to another sense than that of vision. They not only produce light, but heat, as a sensation. The magnified image of the carbon-points is now upon the screen; and with a suitable instrument the heating power of the rays which form that image might be readily demonstrated. In this



case, however, the heat is spread over too large an area to be very intense. Pushing out the lens, and causing a movable screen to approach our lamp, the image is seen to become smaller and smaller; the rays at the same time becoming more and more concentrated, until finally they are able to pierce black paper with a burning ring. Pushing back the lens so as to render the rays parallel and receiving them upon a concave mirror, they are brought to a focus; paper placed at that focus is caused to smoke and burn. Heat of this intensity may be obtained with our ordinary camera and lens, and a concave mirror of very moderate power.

We will now adopt stronger measures with the radiation. In this larger camera of blackened tin is placed a lamp, in all particulars similar to those already employed. But instead of gathering up the rays

from the carbon-points by a condensing lens, we gather them up by a concave mirror (*m m'*, see figure), silvered in front and placed behind the carbons (P). By this mirror we can cause the rays to issue through the orifice in front of the camera, either parallel or convergent. They are now parallel, and therefore, to a certain extent, diffused. We place a convex lens (L) in the path of the beam; the light is converged to a focus (C), and at that focus paper is not only pierced and a burning ring formed, but it is instantly set ablaze.

Many metals may be burned up in the same way. In our first lecture the combustibility of zinc was mentioned. Placing a strip of sheet-zinc at this focus, it is instantly ignited, burning with its characteristic purple flame. And now I will substitute for our glass lens (L) one of a more novel character. In a smooth iron mould a lens of pellucid ice has been formed. Placing it in the position occupied a moment ago by the glass lens, I can see the beam brought to a sharp focus. At the focus I place a bit of black paper, with a little gun-cotton folded up within it. The paper immediately ignites and the cotton explodes. Strange, is it not, that the beam should possess such heating power after having passed through so cold a substance? In his Arctic expeditions Dr. Scoresby succeeded in exploding gunpowder by the sun's rays converged by large lenses of ice; here we have succeeded in producing the effect with a small lens, and with a terrestrial source of heat.

In this experiment, you observe that, before the beam reaches the ice-lens, it has passed through a glass cell containing water. The beam is thus sifted of constituents, which, if permitted to fall upon the lens, would injure its surface, and blur the focus. And this leads me to say an anticipatory word regarding transparency. In our first lecture we entered fully into the production of colours by absorption, and we spoke repeatedly of the quenching of the rays of light. Did this mean that the light was altogether annihilated? By no means. It was simply so lowered in refrangibility as to escape the visual range. It was converted into heat. Our red ribbon in the green of the spectrum quenched the green, but if suitably examined its temperature would have been found raised. Our green ribbon in the red of the spectrum quenched the red, but its temperature at the same time was augmented to a degree exactly equivalent to the light extinguished. Our black ribbon, when passed through the spectrum, was found competent to quench all its colours; but at every stage of its progress an amount of heat was generated in the ribbon exactly equivalent to the light lost. It is only when absorption takes place that heat is thus produced; and heat is always a result of absorption.

Examine the water then in front of the lamp after the beam has passed through it. It is sensibly warm, and, if permitted to remain there long enough, it might be made to boil. This is due to the absorption, by the water, of a certain portion of the electric beam. But a portion passes through unabsorbed, and does not at all contribute to the heating of the water. Now, ice is also in great part transparent to these latter rays, and therefore is but little melted by them. Hence, by employing this

particular portion of the beam, we are able to keep our lens intact, and to produce by means of it a sharply-defined focus. Placed at that focus white paper is not ignited, because it fails to absorb the rays emergent from the ice-lens. At the same place, however, black paper instantly burns, because it absorbs the transmitted light.

And here it may be useful to refer to an estimate by Newton, based upon doubtful data, but repeated by various astronomers of eminence since his time. The comet of 1680, when nearest to the sun, was only a sixth of the sun's diameter from his surface. Newton estimated its temperature, in this position, to be more than two thousand times that of molten iron. Now it is clear from the foregoing experiments that the temperature of the comet could not be inferred from its nearness to the sun. If its power of absorption were sufficiently low, the comet might carry into the sun's neighborhood the temperature of stellar space.

EXERCISES

I. Read a number of experiments like the above in your text books on science. Do they have clearness?

1. Explain one of the experiments to the class. Have the class criticise your explanation.
2. Write out one of the experiments from memory. Have this criticised in the same way.

II. Explain the workings of one of the following simple pieces of apparatus.

1. A Lever.
2. A Pulley.
3. A Gas Meter.
4. A Bunsen Burner.
5. A Welsbach Light.
6. An Electric Machine.

Have it criticised as above.

B. Interest.

But a person may know a great deal about a subject; may, in fact, thoroughly understand it as a whole, and in all its parts; and yet his explanation of the subject may be anything but interesting, and by no means clear; for he may introduce a lot of excellent information which has no bearing on the subject in hand; he may bring in the different parts of his theme without regard to their relation to each other; and, finally, he may place the most important ideas where they do not attract attention. This arises from an ignorance or disregard of the essential principles of composition, unity, coherence, and emphasis, which are just as important in exposition as in narration or description.

1. *Unity*

Limiting the Subject.—In order to secure unity in exposition, the first thing to do is to limit your subject; that is, to choose some phase of it which you understand best and can treat properly in the limits of an ordinary essay.*

Let us turn back to the subjects mentioned earlier in this chapter: "Locomotives" and "Honesty": it is evident that both of them would require an extended treatise for their adequate treatment. But you might choose for your theme "American Locomotives," or, to limit that still further, "Peculiar Characteristics of American Locomotives." In the same way "Honesty" might be limited to the theme "Honesty in Examinations." In this way you will keep out a great mass of material that would unduly expand your exposition, or destroy its unity.

a. Definition

When you have limited your subject, it is best to look up, or make for yourself a clear definition of it. Unless it is sharply defined, that is, unless its boundaries are clearly marked, you are liable, in the course of your exposition, to wander almost anywhere through the thinkable universe. Many misunderstandings also arise from hazy or insufficient definitions, because the reader is often led to think of one thing, when the writer means something very different.

Genus and Differentia.—How then shall you make a good definition, or, in other words, put your subject into some definite statement? Every good definition consists of two parts: (1) The general class to which a thing belongs, and (2) The peculiarities that separate it from other members of the same class. Thus, a *locomotive* is (1) a steam engine, (2) which propels itself by means of wheels on a railway, and is used for drawing trains of freight or passenger cars. And honesty is, (1) a virtue, (2) whose special characteristic is fair and candid dealings between man and man.

* See Chapter I., page 5.

Every good definition, long or short, must have these two parts, although they need not be put in the set form given in the preceding paragraph. Thus, the first two sentences in Tyndall's experiment form an admirable definition of the subject he intends to treat. He is going to talk, (1) of the electric-light rays, (2) in their special manifestation as producing the sensation of heat. Thus he has definitely limited his subject by his clear definition, a definition implied in his first sentence, which is the key or topic sentence of the whole exposition. All that follows but amplifies or explains what is implied in it.

Every good exposition should be capable of being reduced to one general statement, or definition. The exposition, as a whole, must leave a single impression on the reader, otherwise, instead of making the subject clear it will confuse. Tyndall knew many more interesting things about the electric light, but they would have been out of place in his exposition; and so he kept only those which made clear the definition given in his opening sentences. He secured interest by observing unity.

EXERCISES

I. Read the expositions you have written for earlier exercises in this chapter. Do they begin with a definition of your subject? If not, insert definitions. Do they better your compositions?

II. Define the following subjects for exposition:

1. Chemistry.
2. Physics.
3. Botany.
4. English.
5. Amateur Photography.
6. Water Clocks.
7. Sundials.
8. Steam Whistles.
9. Pyrography.
10. The Morse Key.
11. True School Spirit.
12. A Good Scholar.
13. An Ideal School.
14. The American Spirit.
15. A Gentleman.
16. A Lady.
17. Good Style in Dress.
18. Comfort in Travel.
19. An Ideal Country Home.

See to it that your definition is original, and of such nature that it can serve as the key sentence for an exposition. Most of these subjects, as they stand, are too extensive for single expositions. They will need to be limited. This must be done in your definition.

III. Write two of the expositions.

Taking Notes

Another advantage in having a clear definition of your subject is the great aid it will be to you when taking notes, if you are obliged to look up special points in the subject you wish to write about. By knowing exactly the limits of your subject, you will be prevented from wasting your time in taking notes of many things, which, though interesting in themselves, have no especial bearing on your exposition, and if used would destroy its unity.*

Practical Directions for Note Taking.—The following practical directions in taking notes for an exposition may not be out of place here:

When you have found some point that you need, do not copy out the passage entire, but, after reading it carefully, note down the tenor of it, using abbreviations as much as possible, and not forgetting the page and volume where it occurs. Such notes will be sufficient to recall the points to your mind, and their brevity will make it easy for them to be compared with each other, when you are summing up the results of your researches before writing, and wish to reject all which do not tend to the unity of your subject.

b. Division

The next thing, in order to secure unity—unless the exposition is to be very brief—is to make an accurate division of your subject into its leading topics and their sub-topics.

It seems strange at first that you are to secure *unity* by *division*, but the unity lies in the principle upon which you make your division. Unless you have some definite basis for your division and adhere to it, you, as well as your readers,

* If you are "reading up" a subject, a good definition, if always kept in mind, will also enable you to skip much in your books of reference, which will distract your attention and even confuse you. Besides, you will in this way gain time to look into several authorities, and so get at your subject from more than one point of view. When you are reading for literary enjoyment or profit, one book thoroughly perused is better than six hastily skimmed; but when you are reading for information on some special point, six books systematically skimmed, that is, with a definite purpose in mind, are better than one thoroughly studied.

are liable to become confused in the development of the idea. Thus, if you were to write about the scholars of your school, you would not divide them into boys, girls, smart scholars, foreign born, seniors and juniors, etc. This, you see, would lead to inextricable confusion, for you would begin dividing by sex, proceed by scholarship, then by nativity, time spent in school, etc. You would either have to adopt some *one* basis of division, or else divide your exposition into several smaller expositions, each of which would have its own unity founded upon a principle on which the division was made.

Thus, to refer again to the subjects mentioned before, in an exposition of a locomotive, it might be well to divide your treatment upon the basis of the "power" into, (1) that which concerns the generation of the power, and (2) that which concerns the application of the power to the production of motion. Under the first general topic, you would treat as sub-topics, the fire-box, boiler, etc., and, under the second, the cylinders, pistons, cranks, wheels, etc. In an exposition of "Honesty is the Best Policy," the general divisions might well be on the basis of "effects": (1) the effects of honest actions upon society, and (2) the effect of these actions upon the honest man himself. And both of these, you can readily see, can also be divided into a number of sub-topics.

Examine carefully the expositions given in the chapter and see with what unity of principle, even in these brief treatments, the division is made.

Relation Between Definition and Division.—In fact, when you have made a good division of your subject upon *one* principle, you have implied in it a thorough definition; and if you have made a *complete* definition, you have implied, if not stated in it, the proper division of your subject. Examine the following definition which forms the first paragraph of Gifford Pinchot's *Primer of Forestry:*

"The nature of a tree, as shown by its behavior in the forest, is called its silvicultural character. It is made up of all those qualities upon which the species, as a whole, and every individual tree, depends in its struggle for existence. The regions in which a tree will live, and

the places where it will flourish best; the trees it will grow with, and those it will kill or is killed by; its abundance or scarcity, its size and rate of growth—all these things are decided by the inborn qualities, or silvicultural character of each particular kind of tree."

You will notice that this definition consists of more than one statement. It is really an exposition in miniature, a general definition at the beginning, followed by a number of particular divisions, the special points which make the definition of "silvicultural character." Of course, for people who are not expert foresters, it was necessary for Mr. Pinchot to develop each of these special points, in one or more paragraphs. But he has secured unity for all that is to follow by his excellent definition and division.

EXERCISES

I. Read the expositions you found for Exercise I., page 127. Have they unity? Try to sum up the thought of each in a single sentence.

II. Do the same with any expositions you may find in any of your text books. How have the authors defined and divided their subjects?

III. Read again the expositions you wrote for Exercises II. and III., page 127, and Exercise II., page 131. Test each of these in the same way. If you find that your work lacks unity, rewrite it.

IV. Look over the following list of subjects for expositions. Select five that interest you. Define and divide your subject. Test your work for unity.

1. Glass Blowing.
2. Lead Pencils.
3. Book Making.
4. Study of Physics.
5. Nursery Rhymes.
6. A Great Man.
7. A School Paper.
8. Management of Athletics.
9. A Cooking School.
10. Literary Clubs.
11. English.
12. Volcanoes.
13. Vacations.
14. Summer Trials.
15. Winter Joys.
16. Explosives.
17. Mural Decorations.
18. A Den.
19. Magazines.
20. Heating.

V. Do the same with three subjects from Exercise XXVI. at the end of this chapter.

2. *Coherence*

Necessity of an Outline.—In order that your reader may follow your exposition intelligently, and not, by becoming confused, lose interest, it is necessary that your topics and sub-topics be so arranged that the relations that exist be-

tween them appear clearly; in other words, so that each topic may seem to cohere or stick to the one preceding and the one following it. This coherence can best be obtained by making a careful outline and by arranging and rearranging your topics until the best possible, that is, the most rational, order is obtained. In the preceding chapters we have spoken of the value of an outline, but a carefully prepared outline is absolutely indispensable to a good exposition.

It is also advisable to make your outline not in bare headings, or in fragmentary phrases such as you may use in taking notes, but in well-constructed sentences which you may afterwards use as the *Topic Sentences* of your paragraphs.*

Read the following extract from Ruskin's *Sesame and Lilies:*

It happens that I have practically some connection with schools for different classes of youth; and I receive many letters from parents respecting the education of their children. In the mass of these letters I am always struck by the precedence which the idea of a "position in life" takes above all other thoughts in the parents'—more especially in the mothers' minds. "The education befitting such and such a station in life"—this is the phrase, this the object always. They never seek, as far as I can make out, an education good in itself; even the conception of abstract rightness in training rarely seems reached by the writers. But an education "which shall keep a good coat on my son's back; which shall enable him to ring with confidence the visitors' bell at double-belled doors; which shall result ultimately in the establishment of a double-belled door to his own house—in a word, which shall lead to advancement in life—this we pray for on bent knees; and this is all we pray for." It never seems to occur to the parents that there may be an education which in itself is advancement in Life; that any other than that may perhaps be advancement in Death; and that this essential education might be more easily got, or given, than they fancy, if they set about it in the right way, while it is for no price and by no favor to be got, if they set about it in the wrong.

Indeed, among the ideas most prevalent and effective in the mind of this busiest of countries, I suppose the first—at least that which is confessed with the greatest frankness, and put forward as the fittest stimulus to youthful exertion—is this of "Advancement in life." May I ask you to consider with me what this idea practically includes, and what it should include?

* See page 188.

Practically, then, at present, "advancement in life" means, becoming conspicuous in life—obtaining a position which shall be acknowledged by others to be respectable or honorable. We do not understand by this advancement, in general, the mere making of money, but the being known to have made it; not the accomplishment of any great aim, but the being seen to have accomplished it. In a word, we mean the gratification of our thirst for applause. That thirst, if the last infirmity of noble minds, is also the first infirmity of weak ones, and on the whole, the strongest impulsive influence of average humanity. The greatest efforts of the race have always been traceable to the love of praise, as its greatest catastrophes to the love of pleasure.

I am not about to attack or defend this impulse. I want you only to feel how it lies at the root of effort, especially of all modern effort. It is the gratification of vanity which is, with us, the stimulus of toil and balm of repose. So closely does it touch the very springs of life that the wounding of our vanity is always spoken of (and truly) as in its measure mortal; we call it "mortification," using the same expression which we should apply to a gangrenous and incurable bodily hurt. And although a few of us may be physicians enough to recognize the various effects of this passion upon health and energy, I believe most honest men know, and would at once acknowledge its leading power with them as a motive. The seaman does not commonly desire to be made captain only because he knows he can manage the ship better than any other sailor on board; he wants to be made captain that he may be called captain. The clergyman does not usually want to be made a bishop only because he believes that no other hand can, as firmly as his, direct the diocese through its difficulties; he wants to be made bishop primarily that he may be called "My Lord." And a prince does not usually desire to enlarge, or a subject to gain, a kingdom because he believes that no one else can as well serve the state upon its throne, but briefly, because he wishes to be addressed as "Your Majesty" by as many lips as may be brought to such utterance.

As you read it, you notice one definite thought comes out with great clearness; and that the subordinate ideas are closely connected with each other; that is, the treatment is perfectly coherent. Let us examine it a little more closely and construct an outline.

1. Parents desire for their children an education which will lead to advancement in life, rather than an education which is good in itself.

2. Among the most prevalent ideas is this "advancement in life."

3. Advancement in life means to obtain a position which shall be acknowledged by others to be respectable and honorable.

4. It lies at the root of effort, especially of all modern effort.

Topic Sentences.—You see, there is a topic for each paragraph, and the subject of each paragraph is given almost perfectly in a sentence taken from that paragraph, or in one that is made up from it. This, as we have said, is called a topic sentence. Note how valuable topic sentences are. Were they alone given the meaning of the selection and the connection between its parts would still be evident.

Transitions.—You will also notice certain words, phrases, or sentences which have been printed in italics. The object of these is merely to join what has gone before to what follows. They show the relation between the paragraphs, and so strengthen the coherence. We call these *Means of Transition.** Omit them and reread the passage. You notice that at once the relation between the paragraphs seems less certain. The coherence is distinctly lessened.

It often is necessary to indicate the relation between certain divisions of an exposition by whole paragraphs. You will find many examples of these *Transitional Paragraphs* in Ruskin's *Sesame and Lilies* and in any of Macaulay's Essays.

Summaries.—At times it is well to have your reader pause and look back over the ground he has already covered before he goes on to the next division of the subject. This is accomplished by what we call a *Summary*, an example of which is given in the next paragraph.

An outline is necessary to secure coherence since it furnishes a convenient series of pegs, as it were, upon which we can hang our related thoughts so that they can be best seen and understood by the reader. Topic sentences make the subject of the division or sub-division plain. Words, phrases, sentences, and paragraphs of transition indicate the relation between divisions and sub-divisions. And, finally, summaries give the reader an opportunity to review what has already been said before he takes up what is to follow.

* See page 191.

EXERCISES

I. Make outlines of the following:

1. The article by Tyndall, page 129.
2. Any similar article in a scientific text book.
3. One of the articles read for Exercise I., page 127.
4. Character of Queen Elizabeth, Green's *Shorter History of the English People*, pages 370–377.

What means have the authors employed to secure coherence?

II. Criticise the outlines of the expositions you wrote for Exercise IV., page 136. If you find them lacking in coherence, revise and rewrite the compositions.

III. Do the same with the expositions you wrote for Exercises II. and III., page 127, and Exercise II., page 131.

IV. Construct an outline for an exposition on one of the following subjects. Test it for coherence and unity. Write the exposition.

1. The Causes of the Downfall of Rome.
2. Caesar's Greatness.
3. The Effects of Athenian Culture.
4. The Norman and Saxon Elements in English Characte
5. What should be a Nation's Chief Aim?

3. *Emphasis*

The chief ways in which Emphasis may be obtained in exposition are the same that we have already considered in the chapters on Narration and Description. A brief restatement of them here will be all that is necessary.

Space.—We can give the point we wish to emphasize more space than the other points; or we can repeat it over and over, varying it slightly, just as a musical composer does with the leading themes in his composition. Read again the passage by Ruskin on page 137. You see the words "advancement in life" are repeated no less than five times in four paragraphs; while what most people consider advancement in life is repeated over and over in varied illustrations. After reading the passage you are not liable to forget what does *not* constitute the author's idea of advancement in life.

Position.—As we have seen, the beginning and the end of any composition are the most emphatic positions. Read the following paragraph from Ruskin's *Sesame and Lilies*, which is in itself a perfect little exposition:

But granting that we had both the will and the sense to choose our friends well, how few of us have the power; or at least, how limited for most is the sphere of choice! Nearly all our associations are determined by chance or necessity, and restricted within a narrow circle. We cannot know whom we would, and those whom we know we cannot have at our side when we most need them. All the higher circles of human intelligence are, to those beneath, only momentarily and partially open. We may by good fortune obtain a glimpse of a great poet, and hear the sound of his voice, or put a question to a man of science, and be answered good humoredly. We may intrude ten minutes' talk on a cabinet minister, answered probably with words worse than silence, being deceptive, or snatch, once or twice in our lives, the privilege of throwing a bouquet in the path of a princess, or arresting the kind glance of a queen. And yet these momentary chances we covet, and spend our years and passions and powers in pursuit of little more than these; while, meantime, there is a society continually open to us of people who will talk to us as long as we like, whatever our rank or occupation—talk to us in the best words they can choose, and of the things nearest their hearts. And this society, because it is so numerous and so gentle, and can be kept waiting round us all day long (kings and statesmen lingering patiently, not to grant audience, but to gain it), in those plainly furnished and narrow anterooms, our bookcase shelves—we make no account of that company, perhaps never listen to a word they would say, all day long.

You observe that the first sentences make us feel how rare is the opportunity of making the friends we would naturally choose, and that the last shows in an emphatic manner where we can at all times have the constant companionship of the very best, if we will only look for it. The emphasis is here gained in two ways; first, by the author's placing the chief thought at the end, and, second, by contrasting it with its opposite.

In an exposition it is well to state your theme at the beginning; to inform your reader just where you intend to take him, and then to restate it in a different way, usually with some detail suggested by what has preceded, as a sort of summary, or winding up, of your explanation. This not only furnishes a natural and emphatic ending to your exposition, but by returning to your point of departure, enriched by the thoughts you have gathered by the way, it also greatly increases the feeling of unity and coherence.

Assertion of Relative Importance.—Emphasis may also

be strengthened by the use of phrases and sentences that indicate the relative importance of the thoughts you wish to emphasize.

For example, the following two sentences introduce the third and fourth paragraphs of Webster's *First Bunker Hill Oration* and mark their relative importance:

We do not read even of the discovery of this continent without feeling something of a personal interest in the event, without being reminded how much it has affected our own fortunes and our own existence.

Nearer to our times, more closely connected with our fates, and therefore still more interesting to our feelings and affections, is the settlement of our own country by colonists from England.

EXERCISES

I. Read again the expositions you read for Exercise I., page 127, and Exercise I, page 140. What do the authors consider as of chief importance? How do they secure emphasis for it?

II. Do the same with the article by Tyndall in this chapter.

III. Do the same with Washington's *Farewell Address*, Bacon's Essay on *Studies*, Lamb's Essay on *Poor Relations*.

IV. Read the expositions you have written for Exercises II. and III., page 127, Exercise III., page 133, Exercise IV., page 136, and Exercise IV., page 140. What are the thoughts you consider most emphatic? Have you secured for them the emphasis they deserve? If not, revise the outline and rewrite.

V. Select one of the following subjects for exposition. Construct an outline. Test it for unity, coherence, and emphasis. Write the exposition.

1. The Influence of Art upon a Pupil's Character.
2. The Effect the Science of Chemistry has had upon Modern Civilization.
3. What I Expect to Gain by a High-school Course.
4. The Value of the Study of History.

METHODS OF DEVELOPING AN EXPOSITION

After your outline is made out, and carefully corrected and rearranged with a view to unity and coherence and emphasis, you should develop your topics and sub-topics by any of the methods which are set forth in the chapter on Paragraphs; that is, by repetition, illustration, detail, definition, comparison, cause and effect. Of course, more than one of these methods may be used in a single para-

graph, if your purpose should require it. In scientific exposition a diagram is very often used to great advantage, as is done by Tyndall in his experiment with the electric light.

EXERCISES

I. Examine all the expositions you have read or that have been referred to in this chapter. What methods of developing the exposition have the authors used?

II. Do the same with the expositions you have written for the exercises in this chapter. If you find that you have overdone any one method in one exercise, rewrite the composition. If you find you can improve your work by using other methods, do so.

ABSTRACT OR SUMMARY

One of the best methods of perfecting yourself in the essential principles of exposition, is to make abstracts or summaries of articles or books that have interested you, and which you wish to remember. After you have determined what you think the writer's main purpose is, you should select what seem to you the most significant points. These you may put down in the form of a bare outline; but it is better to write them out in a series of sentences. It is also well to quote some of the most emphatic passages. Be careful that the connection between your sentences is evident, that the whole thing reads easily and clearly, and that you preserve the unity, coherence, and emphasis, and, above all, the clearness of the original. It will take considerable skill to separate the important from the subordinate matter, but you will find that the exercise will fully repay you, not only by increasing your own skill in writing, but by fixing firmly in your memory many things that you may wish to remember.

EXERCISES

I. Make summaries of the chapters in this book that you have already studied.

II. Make a summary of the article by Tyndall.

III. Do the same with the extract from Green's *History of the English People* mentioned in Exercise I., page 140.

IV. Make an outline of a chapter in one of your text books in science.

Write an abstract. Does it contain all the important matter of the chapter? Is it adequate?

CONCLUSION

To sum up, as a good exposition should be a clear and adequate setting forth of some piece of knowledge, the first thing necessary is that you should understand your subject as thoroughly as you are able. As soon as possible, you should make a definite statement and division of your theme, as that will not only show you what you must do, but also what you should omit. Then when your material is gathered (and sometimes even before that task is fully completed) you should make a careful outline, dividing your subject into its different topics and sub-topics, and arranging it with special regard to unity, coherence, and emphasis. Now, when this is done, with your notes and extracts all carefully arranged, you should write, endeavoring to make what you have to say as interesting and striking as possible, by means of repetition, contrast, illustration, comparison, etc.

While you should stick pretty closely to your outline, you should not follow it too slavishly, but if new ideas that interest you, suggest themselves in the course of composition, as they often will, do not reject them but put them down. These will often be the best parts because the most spontaneous.

When the first rough draft is made, revise it with great care, using your outline as a guide and cutting out everything, no matter how good it may be in itself, that may detract from the unity and coherence of your work, or that may injure the proper emphasis of your leading ideas. Remember, however, during the whole process, that clearness is the first and last thing to be considered; for, as we have said, an exposition that is not clear is worse than no exposition at all.

EXERCISES

I. George is a boy fresh from the country. He points to a telephone and asks what it is, and how it is used. Explain its use to him.

II. Tell how anything you are familiar with is made.

III. You attend a baseball, foot-ball, or basketball game with a friend

who is not familiar with it. Explain it to him point by point. What is the object of the game? How do the players try to achieve this object? Arrange the points carefully in the order of their importance. Use conversation.

IV. What have you learned of value in any of your lessons to-day? Be specific.

V. Turn back to the quotation from Tyndall's lecture on page 129. Reproduce some other simple physical or chemical experiment; use a diagram.

VI. What do you mean by a lever? How is one used? How many varieties are there? Explain first by a written description, then by a written description and diagrams. Which explanation is the clearer?

VII. In the same way explain any other piece of physical apparatus.

VIII. Explain an eclipse of the moon in the same way.

IX. You have some trouble with the gas in your house. Write a letter to the gas company explaining the difficulty.

X. Explain the game of checkers. Use a diagram. Does it make the game clear? If not, rewrite it. Make a careful outline before you write. In an exposition of this kind you must strive after absolute clearness and simplicity.

XI. Do the same with any other game you may be familiar with.

XII. Tell how a lead pencil is made, of what materials and where.

XIII. Money. What is money? What were the earliest kinds of money? How does it get its value? How is it used? What would the effect be if there were no money? (Lubbock's little book is an interesting authority to consult.)

XIV. The cultivation of flowers. How wild flowers are domesticated and modified in appearance and habits. Explain this to a friend who has a small garden.

XV. How a fruit grower improves the quality of his fruit. Write out an explanation of this for a friend who is interested in fruit.

XVI. A letter is mailed in New York on Saturday and is delivered at its address in London in six days. Explain how this is done. Contrast this with the postal facilities between the two cities a hundred, and two hundred years ago.

XVII. Your younger brother wishes to use your camera. He has never taken a picture before. Explain to him how to set up and focus the camera and take the picture.

XVIII. Explain how he is to develop the picture.

XIX. Annie is a little girl six years of age. She is very anxious to know how to cut out paper flowers. Show her how to cut out one. Use a diagram.

XX. You order from a factory a chair (or any other article of furniture) of a special design. Make a drawing of the article and explain it. Have your classmates criticise your order. Is it clear?

XXI. Explain how a house is lighted with gas or electricity. Use a diagram if necessary.

XXII. Explain a campaign in any war. Use a map or a diagram.

XXIII. By giving careful definitions explain one or more of the following:

1. A Right Angle.
2. An Equation.
3. Multiplication.
4. The Classics.
5. A Republic.
6. A Democracy.
7. The Solar System.
8. Nitro-glycerine.
9. An Acid.
10. Carbon.
11. A Magnet.
12. Combustion.
13. An Air Pump.

XXIV. Explain one or more of the following by using one or more of the methods given on page 142. You may need to narrow the subject to a definite theme.

1. A Good Book. (Read the selection on pages 141 and 207.)
2. How We Elect a President.
3. An Ideal City.
4. An Ideal Newspaper.
5. Reading Aloud.
6. Patriotic Songs.
7. A Manly Character.
8. School Societies.
9. My Best Friend.
10. How To Be Happy.
11. Tramps.
12. The Ideal High-school.
13. The Ideal Grammar School.
14. A Sermon (lecture, talk) that much Impressed Me.
15. How to Manage a School Athletic Team.
16. Poetry and Prose.
17. Artistic Book-binding.
18. Illustrations in Books and Magazines.
19. Familiar Proverbs. (Read the *Essays of Elia* on this subject.)
20. Ruskin's Idea of Education and Advancement in Life. (Read *Sesame and Lilies*, Sec. I.)
21. The Value of Manual Training.
22. The Correct Use of a Library.
23. Modern Advertising Methods.

To the teacher.—These exercises are merely suggestive. Few pupils will be ready for all of them. Some are adapted for boys, and some for girls exclusively. In all cases it is better to have them select those they wish to write upon, or find new subjects for themselves. It is a good plan to insist upon an outline, and when necessary an appropriate theme. But after a pupil is satisfied with an outline, it is best to let him write his composition in accordance with it. If he finds himself in difficulty, then go to the root of the matter with him, and let him see where he was at fault. To criticise a bare outline for pupils of this age is not always a very fruitful procedure.

SUGGESTED CRITICISM OF CLASS THEMES

I. Is the title appropriate?
II. Criticise the introduction and the conclusion.
III. 1. Does the writer show a clear understanding of his subject?
2. What is his proposition? State it in a single sentence.
3. Does he make his proposition clear?

IV. 1. Analyze the exposition by making an outline of it.
2. How has the writer developed the main thought?
3. How has he developed the subordinate thoughts; the topics and sub-topics?
4. Does he use clear topic sentences for the paragraphs?
5. Test the topic sentences of each paragraph. Does each sum up the topic or sub-topic?
6. Is the order of the topics and sub-topics the best one?
7. If you can suggest a better one, do so and note the result.
8. Is the transition from paragraph to paragraph clear and unmistakable?
9. If not, better it.
10. Where is the emphatic thought of his theme?
11. Has he placed it where it calls attention to itself?
12. If not, indicate where it should be placed.

V. 1. Has he written the exposition in an uninteresting manner?
2. Are the illustrations or comparisons such as really illustrate, and at the same time arouse the interest?
3. Could you suggest any better?

VI. Criticise the choice of words and sentences.

VII. Is it worth reading to the class?

CHAPTER VII

PERSUASION AND ARGUMENT

Definitions.—Argument is the setting forth of the reasons which support, and the refutation of those which oppose, a proposition. Persuasion is the presenting of these reasons in such a way that the feelings, as well as the reason, of the hearer or the reader may be so aroused as to lead him to agree with or dissent from the propositions under discussion. Except in the most impersonal scientific discussion, like that of the theorems of geometry or of the theories of physics, we may safely say that there is no argument without the element of persuasion. When you are arguing a point with any one, if you are at all interested in the subject, you naturally wish your hearer to agree with you—to see the subject as you see it. And though you may desire to be perfectly just and impartial, you cannot help presenting your subject in such a way that it will not offend, but rather appeal to the feelings of your hearer. For, as Cicero said long ago, "Men are moved more by feeling than by reason."

Tact.—Still, this power of acting upon the feelings, is not one that can be reduced to rules or taught from a book. It is practically a matter of personal qualities, of long experience, of keen observation. It is what in every-day life is called *Tact*.

Yet, as all people that you care to argue with are intelligent, and capable of reasoning, when you wish to convince or persuade them, you must not only try to act upon their feelings, but also upon their reason. You are well aware that when the feelings alone of your hearers are affected, the effect may be prompt but not lasting. When your influence is removed, your hearer is likely, after calm

deliberation, to return to his original opinion. It is therefore necessary to convince his reason, so that he may not only feel, but think as you do. In order to do this you must present a rational and sufficient argument. Argument, then, is not something different from persuasion, it is a part of persuasion. And so while the methods of appealing to the feelings cannot be reduced to a set of principles, or rules that can be practically followed, the principles of argument have been thoroughly analyzed and set forth, from the days of Aristotle down to the present time.

EXERCISES

I. Look up the list of subjects for exposition on page 146. How many of them would furnish subjects for arguments? Change the wording of such subjects so as to make it clear what you wish to prove. Notice the difference in your attitude toward your subjects then and now. Make outlines of two of these for expositions. Make outlines of the same for arguments. Notice the difference in the materials you select. Write the arguments out in full.

II. Read carefully two or more of the following: Webster, *Reply to Hayne;* Macaulay, *Speech on the Reform Bill;* Burke, *Speech on American Taxation;* Beecher, *Liverpool Address;* Macaulay, *Essay on Milton;* Chatham, *Right of Taxing America;* Mansfield, *Right of England to Tax America;* Newman, *On the Immortality of the Soul;* Drummond, *Greatest Thing in the World;* Lincoln, *Second Inaugural Address;* Washington, *Farewell Address;* Henry, *Speech on American Liberty;* Sheridan, *Speech at the Trial of Warren Hastings.*

Distinguish carefully between passages of Exposition and passages of Argumentation. What do the latter try to prove? What do the former try to make clear? Make outlines of the arguments.

III. Write an argument on one of the following subjects:

1. Should Monday be a holiday instead of Saturday?
2. Should the school year be lengthened?
3. Is an examination an adequate test of a pupil's scholarship?
4. Is a wide elective course in secondary schools of real benefit to pupils?
5. Is faculty control of athletics the best means of securing pure athletics in schools?
6. Did Shakespeare write the plays we attribute to him?
7. Is the pulpit a more potent influence on our civilization than the newspaper?
8. Are Shakespeare's historical plays true to English and Roman History?
9. Young people are the best critics of fiction.

I. MATERIALS OF ARGUMENT

A. THE LOGIC OF PROOF

Method of Reasoning.—There are two general methods of reasoning, or of establishing the proof of a proposition. These are: (1) *Deduction*, or reasoning from universal, or generally accepted principles, to a conclusion about some particular case; and (2) *Induction*, or reasoning from particular facts, which have been gathered and investigated for the purpose, to a conclusion general enough to cover all the facts of the same class.

The full study of deductive and inductive reasoning is the province of the science of *Logic*. But the scope of this book permits us to treat them only in the most elementary way.

1. *Deduction*

Deductive Syllogism.—The typical form of deduction is called a *Syllogism*. For example:

1. *Major Premise.* All men are mortal.
2. *Minor Premise.* Socrates is a man.
3. *Conclusion.* Therefore Socrates is mortal.

The major premise is a predication concerning a general class, a generally accepted truth; as here, "All men are mortal"; the minor premise places the individual case in the general class; as *Socrates* is here placed in the general class of *men;* and the conclusion is the proposition which necessarily results from the combination of the major and minor premises; as in this case, "Therefore Socrates is mortal."

In ordinary argument we often reverse the order, giving the conclusion first, and then the premises as reasons for it. Thus, "Socrates is mortal because he is a man, and all men are mortal." When we are preparing an argument this is our usual procedure. We first state the proposition we wish to prove, and then we search for the reasons to prove it.

Enthymeme.—Outside of geometry, which is a chain of syllogisms developed from certain generally accepted

truths, or axioms, the full syllogistic form is rarely used in argument, although it is absolutely necessary as a test of the correctness of our own or of our opponent's deductions. An argument conducted by a complete series of syllogisms would be so dry and formal as to repel most people. In actual practice one of the premises is usually omitted, it being understood, and its acceptance being taken for granted. Thus, we might state the above syllogism in this form, "Socrates will die because he is a man." Here you see the major premise is omitted. We might also omit the minor premise, and say, "Socrates will die because all men are mortal." Such a syllogism, with either the major or minor premise omitted, is called an *Enthymeme*.

As the conclusion follows necessarily from the premises, you should be sure in your deductions to test each premise carefully. Special care should be taken in the case of an enthymeme, where a false premise might be suppressed. The conclusion, of course, contains the weakness of either premise.*

2. *Induction*

Inductive Syllogism.—The process of inductive reasoning, which is sometimes called the *Inductive Syllogism*, is admirably set forth in the following from Professor Huxley's lecture on *The Method of Scientific Investigation:*

A very trivial circumstance will serve to exemplify this. Suppose you go into a fruiterer's shop, wanting an apple. You take up one, and, on biting it, you find it is sour; you look at it, and see that it is hard and green. You take up another one, and that too is hard, green, and sour. The shopman offers you a third; but, before biting it, you examine it, and find that it is hard and green, and you immediately say that you will not have it, as it must be sour, like those that you have already tried.

Nothing can be more simple than that, you think; but if you will take the trouble to analyze and trace out into its logical elements what has been done by the mind, you will be greatly surprised. In the first

* The discussion of the syllogism and of the fallacies that may arise in its use belongs to the science of *Logic*, and is out of place here. It would be well, however, for the teacher to take some of the most common fallacies, and by means of simple examples to show the pupils where the error lies, and what would be the correct syllogism in each case.

place, you have performed the operation of induction. You found that, in two experiences, hardness and greenness in apples went together with sourness. It was so in the first case, and it was confirmed by the second. True, it is a very small basis, but still it is enough to make an induction from; you generalize the facts, and you expect to find sourness in apples where you get hardness and greenness. You found upon that a general law, that all hard and green apples are sour; and that, so far as it goes, is a perfect induction. Well, having got your natural law in this way, when you are offered another apple which you find is hard and green, you say, "All hard and green apples are sour; this apple is hard and green, therefore this apple is sour." That train of reasoning is what logicians call a syllogism and has all its various parts, and terms—its major premise, its minor premise, and its conclusion. And, by the help of further reasoning, which, if drawn out, would have to be exhibited in two or three other syllogisms, you arrive at your final determination, "I will not have that apple." So that, you see, you have, in the first place, established a law by induction, and upon that you have founded a deduction, and reasoned out the special conclusion of the particular case.

Well now, suppose, having got your law, that at some time afterwards, you are discussing the qualities of apples with a friend, you will say to him, "It is a very curious thing, but I find that all hard and green apples are sour!" Your friend says to you, "But how do you know that?" You at once reply, "Oh, because I have tried them over and over again, and have always found them to be so." Well, if we were talking science instead of common sense, we should call that an experimental verification. And, if still opposed, you go further, and say, "I have heard from the people in Somersetshire and Devonshire, where a large number of apples are grown, that they have observed the same thing. It is also found to be the case in Normandy, and in North America. In short, I find it to be the universal experience of mankind wherever attention has been directed to the subject." Whereupon, your friend, unless he is a very unreasonable man, agrees with you, and is convinced that you are quite right in the conclusion you have drawn. He believes, although perhaps he does not know he believes it, that the more extensive verifications are—that the more frequently experiments have been made, and results of the same kind arrived at—that the more varied the conditions under which the same results are attained, the more certain is the ultimate conclusion, and he disputes the question no further. He sees that the experiment has been tried under all sorts of conditions, as to time, place, and people, with the same result; and he says with you, therefore, that the law you have laid down must be a good one, and he must believe it.

The Practical Validity of the Inductive Syllogism.—Inductive reasoning, as you may see from the above example, does not establish the same certainty which arises from a

deduction passed upon generally accepted premises; it only establishes a greater or less degree of probability. But as most of the questions with which we are concerned cannot be settled absolutely, we are obliged, in the majority of instances, to rest satisfied with a high degree of probability.

This is what we may call the practical view. Modern science, by which so much has been accomplished for the human race, rests upon a number of theories and laws, established by induction from observed facts and experiments; and these theories and laws must be from time to time revised or changed, as new facts are observed, or new experiments made. Thus, in Physics, the discovery of polarized light substituted the undulatory theory of light for the corpuscular theory, which had been formerly accepted. And yet great progress had been made under the old theory, as long as it accounted satisfactorily for all the then known facts in optics.

Tests for the Validity of the Inductive Syllogism.—In inductive reasoning you should test your results by the following rules:

1. Do not be content with a few particular instances, but get as many as possible. Beware of rash generalizations. This is the most common fault of inexperienced reasoners.

2. Test your conclusion both positively and negatively; that is, try to show, not only that the result follows, when the particular instances you have alleged are present, but that it does not follow when they are absent.

3. Try to show, not only that your instances account for your conclusion, but that no other supposed group of instances accounts for it so well.

EXERCISES

I. Illustrate from your own experience our daily use of those two methods of argument. Reduce your examples to syllogisms. Do you discover any fallacies?

II. In the works mentioned on page 149, Exercise II., find examples of inductive and deductive arguments. If you can, reduce each argument to a syllogism (inductive or deductive). Do you discover any fallacies?

III. In the same way analyze the arguments you have written (Ex.

III., page 149). Do you discover any fallacies? If so, rewrite your argument. You must especially guard against the fallacy of arguing from insufficient data.

IV. Try to recall any argument you have heard lately, either in a conversation or in a speech. Write it down as you remember it. Was the reasoning inductive or deductive? Reduce it to syllogisms. Test these.

V. The following are a number of brief arguments. Reduce them to syllogisms and test their validity.

1. The world is growing worse, for we hear of vice and misery everywhere, and they seem to be on the increase.
2. The study of argumentation is a waste of time for me, for I neither expect, nor desire, to be either a debater or an orator.
3. It is the business of every man to make the most of himself in this world; hence Napoleon and Julius Caesar were justified in their actions.
4. History shows that events contribute to the gradual advance of civilization; hence what seems to be an evil today is not really an evil but a benefit in disguise.
5. The study of Latin is indispensable in a school and college course because it has been the chief study in all schools for the past thousand years.

VI. Look over some of your propositions in geometry. Are there any examples of full syllogisms in them? Are there any enthymemes?

VII. Read a few chapters of any text book on science. Do you find in them any examples of induction?

VIII. Make a scientific induction from a series of facts you have observed. It need not be original.

B. METHODS OF PROOF

When you have your propositions clearly stated, and have looked up your proofs, you must then consider in what way you will present them. This depends, not only on the nature of your proposition, but upon the character of your audience, and, if you are taking part in a debate, upon what you know of your opponent's strength or weakness. There are six of these methods: argument from cause, sign, example, authority, testimony, and analogy.

1. *Cause and Effect*

By this method you argue from a fact or a state of affairs that is well known or taken for granted, to a particular proposition that you wish to establish. If the first can be

proved to be the cause of the second, the second is established. For, if a certain well-known cause has been admitted to be true in this special instance, its commonly observed effect cannot be denied. Likewise, if certain facts are granted which are known, or can be proved, to be the natural effects of certain causes, the actuality of the causes is established.

For example, if a boy insists upon going with degrading associates, you may claim that his own character will suffer. And bad manners in a person proves that he has had no opportunity of learning the usages of civilized society, or that he has not availed himself of the opportunity, or that his parents did not bring him up properly.

Cautions.—In reasoning from effect to cause, it often happens, as in the above example, that there may be several causes, any one of which might have produced the known effect. Perhaps two or more of these causes may have been combined in the effect. In such a case, each probable cause must be examined separately, in order to see whether or not it has had anything to do with the result. It is a common fault with the careless debater to take up the first probable cause that occurs to him, or one that seems to suit his side of the case, and then to bring it forward as the sole cause of the effect he wishes to account for. In this way he throws himself open to an attack from his opponents, who may easily show that some other cause might just as probably have produced the given effect.

In his *Oration on Conciliation*, Burke carefully examined *all* the possible causes which could produce the "fierce spirit of liberty" in the Americans, and found them to be six in number. He summed them up as follows:

Then, Sir, from these six capital sources: of descent; of form of government; of religion in the northern provinces; of manners in the southern; of education; of the remoteness of situation from the first mover of government; from all these causes a fierce spirit of liberty has grown up. It has grown with the growth of the people in your colonies, and increased with the increase of their wealth; a spirit, that unhappily meeting with an exercise of power in England, which, however lawful, is not reconcilable to any ideas of liberty, much less with theirs, has kindled this flame that is ready to consume us.

In the argument from cause to effect, you do not establish a conclusive proof, but a greater or less degree of probability; because, if circumstances were changed in any way, some other cause might appear which would materially alter the result. Therefore, it is well to support this argument by others to show that this cause is the determining one.

However, even this argument when used in connection with others, though without support, is very effective in heightening the climax, as it shows the *probable* effects of some policy or course of action. It is in this way that Burke has used it in the following:

> But if you stopped your grants, what would be the consequence? The people would occupy without grants. They have already so occupied in many places. You cannot station garrisons in every part of these deserts. If you drive the people from one place, they will carry on their annual tillage, and remove with their flocks and herds to another. Many of the people in the back settlements are already little attached to particular situations. Already they have topped the Appalachian mountains. From thence they behold before them an immense plain, one vast, rich, level meadow; a square of five hundred miles. Over this they would wander without a possibility of restraint; they would change their manners with the habits of their life; would soon forget a government by which they were disowned; would become hordes of English Tartars; and pouring down upon your unfortified frontiers a fierce and irresistible cavalry, become masters of your governors and your counsellors, your collectors and comptrollers, and of all the slaves that adhered to them. Such would, and, in no long time, must be, the effect of attempting to forbid as a crime, and to suppress as an evil, the command and blessing of Providence, "Increase and multiply." Such would be the happy result of an endeavour to keep as a lair of wild beasts, that earth, which God, by an express charter, has given to the children of men.

Motive.—What is called the argument from motive is really nothing but an argument from cause to effect, for as we have said, motive is a mental cause. Thus, if a man, who you know has been honest and law-abiding and living well within his means, should be charged with forgery, you would be justified at first in saying, "This is not probable, it is not in him to commit this crime. There is no motive for it." It would take very definite evidence that he had signed the forged cheque or paper, or had attempted to pass

it, to convince any jury that such a man had done it. All the testimony as to character in lawsuits and similar arguments of counsel, rest upon this principle, which is called by some *antecedent probability*. It establishes a strong presumption in favor of an accused person.

Sequence and Cause.—In reasoning from cause to effect, there is a common error that you must be very careful to guard against. Because one event succeeds another is no reason that the second is the effect of the first. If the election of a certain man to the presidency is followed by business prosperity or depression, it is by no means certain that the election is the cause of either. The true cause may be something entirely outside of politics. Or, if a man is taken ill immediately after eating, his food may, or may not, be the cause of his illness; though, of course, his bill of fare may require investigation. This is one of the most common fallacies of careless reasoners, and is called the fallacy of *post hoc propter hoc*.

2. *Sign*

Closely related to the preceding class of arguments, is that of *Sign*. When two facts or conditions are always found together, the presence of one of them is a sign of the existence of the other. Cause and effect are so closely bound together that they may be said to be signs of each other. But the argument from sign is especially applicable to two or more effects from the same cause. Thus, if the thermometer stands below freezing point for a sufficient time, we know with certainty that there will be good skating. In a like manner we may argue from slovenliness in dress to carelessness in other matters. The force of many proverbs depends upon this kind of reasoning. Thus, "Birds of a feather flock together," "A man is known by the company he keeps," and the old weather rhyme,

"An evening red and a morning gray
Are the sure signs of a stormy day."

Caution.—You must remember, however, that where there is no sure relation of cause and effect, the strength of this argument from sign depends upon the frequency with which

the associated facts or conditions occur together. Even a single exception will weaken the argument.

The following is an excellent example of this kind of argument:

The ruin or prosperity of a state depends so much upon the administration of its government, that, to be acquainted with the merit of a ministry, we need only observe the condition of the people. If we see them obedient to the laws, prosperous in their industry, united at home, and respected abroad, we may reasonably presume that their affairs are conducted by men of experience, abilities, and virtue. If, on the contrary, we see a universal spirit of distrust, and dissatisfaction, a rapid decay of trade, dissension in all parts of the empire, and a total loss of respect in the eyes of foreign powers, we may pronounce, without hesitation, that the government of that country is weak, distracted, and corrupt.—*Letters of Junius.*

3. *Example*

Certain facts or conditions that are true of one individual may be affirmed of the whole class to which that individual belongs, or of any other individual of that class. Thus, if the first time you saw a cow it was eating hay, you might safely assert that all cows are herbivorous. So from the black skin of a single negro you might reasonably infer that all pure negroes were dark.

Caution.—But you must take great care that you consider only those qualities that are essential. Thus, you could not infer that all cows had long horns, or that all negroes were short or tall. Common sense alone can be your guide in this matter.

When well applied, this argument is extremely effective, as it centers the attention on some special instance, instead of scattering it over a number of abstract qualities. Thus, it is often much better to refer to Alexander or Napoleon as examples of great generals, than to make a detailed exposition of the qualities that constitute military ability. It also pleases your hearers, as it allows them to make the application themselves, and is, in a way, a sort of tribute to their knowledge.

Burke in his *Speech on Conciliation* argued that conciliation was not an untried resort with Parliament. He then

cited the examples of Wales, Durham, and Chester as precedents, and closed with the following:

Now if the doctrines of policy contained in these preambles, and the force of these examples in the acts of parliament, avail anything, what can be said against applying them with regard to America? Are not the people of America as much Englishmen as the Welsh? The preamble of the act of Henry VIII. says, the Welsh speak a language no way resembling that of his Majesty's English subjects. Are the Americans not as numerous? If we may trust the learned and accurate Judge Barrington's account of North Wales, and take that as a standard to measure the rest, there is no comparison. The people cannot amount to above 200,000; not a tenth part of the number in the colonies. Is America in rebellion? Wales was hardly ever free from it. Have you attempted to govern America by penal statutes? You made fifteen for Wales. But your legislative authority is perfect with regard to America; was it less perfect in Wales, Chester, and Durham? But America is virtually represented. What! does the electric force of virtual representation more easily pass over the Atlantic, than pervade Wales, which lies in your neighbourhood; or than Chester and Durham, surrounded by abundance of representation that is actual and palpable? But, sir, your ancestors thought this sort of virtual representation, however ample, to be totally insufficient for the freedom of the inhabitants of territories that are so near, and comparatively so inconsiderable. How then can I think it sufficient for those which are infinitely greater, and infinitely more remote?

4. *Analogy*

Similar to the argument from example is that from *Analogy*. In this you use the characteristics of one thing to prove those of others, but here the things belong to different classes. The characteristics which you deal with must, however, be common to both instances. Thus, to compare the course of a man's life to the course of the year from spring to winter, is a good analogy, for there are many characteristics which are common to both.

Analogy is most frequently used in religious writing, as where one argues from human love to the divine love. Many sermons are constructed almost entirely on analogy. Drummond's *Natural Law in the Spiritual World* is a sustained example of this kind of argument.

Popularity of Analogy and Example.—As a proof, analogy is of little value, but it is an excellent means of clearing up and enforcing an argument. It is very popular, for, as in

the case of the argument from example, it is a delicate compliment to an audience to place before them an analogous case and let them draw their own conclusions.

Cautions.—A form of analogy frequently used by political orators is the comparison of the present with the past. Thus, certain conditions in our own country have been compared with those of the Roman Republic and the Greek Democracies. But if you should wish to use such an analogy, you should be very sure that the conditions you are considering are similar to those known to exist in ancient Greece and Rome; for, if your opponent in debate could show some essential difference, your analogy would fall to the ground. You would have been arguing from insufficient data.

The following is an excellent example of analogy used to clear up an argument in science:

In the wonderful story of the "Peau de Chagrin," the hero becomes possessed of a magical wild ass's skin which yields him the means of gratifying all his wishes. But its surface represents the duration of the proprietor's life; and for every satisfied desire the skin shrinks in proportion to the intensity of fruition, until at length life and the last handbreadth of the *peau de chagrin* disappear with the gratification of a last wish.

Balzac's studies had led him over a wide range of thought and speculation, and his shadowing forth of physiological truth in this strange story may have been intentional. At any rate, the matter of life is a veritable *peau de chagrin*, and for every vital act it is somewhat the smaller. All work implies waste, and the work of life results, directly or indirectly, in the waste of protoplasm.

Every word uttered by a speaker costs him some physical loss; and in the strictest sense, he burns that others may have light—so much eloquence, so much of his body resolved into carbonic acid, water, and urea. It is clear that this process of expenditure cannot go on forever. But, happily, the protoplasmic *peau de chagrin* differs from Balzac's in its capacity of being repaired, and brought back to its full size, after every exertion.—Huxley's *Physical Basis of Life.*

5. *Authority*

On almost every subject there are certain men or documents or books which are recognized as authorities. Thus in the United States we look upon the Constitution as the

authority in legislative action, and the records of the Recorder of Deeds as authority in disputes concerning the title to real estate. In literature we have the works of great writers, and in base ball or foot ball, the rules which certain bodies that meet annually draw up. It is sufficient in such cases to look up the proper authority to prove or disprove the points involved.

Differing Authorities.—If there were but one authority in each case, and that authority were recognized by all your hearers as absolute, this form of argument would be the strongest of all. But, unfortunately, often, as the old saying has it, "Authorities differ;" as, for instance, they do on many economic questions, such as the tariff and the trades unions. And many an authority which is accepted by one class of hearers has no weight with another. Thus, the authority of the *Koran*, which is of great weight with all believing Mohammedans, would be utterly valueless with a Christian audience. You must, therefore, if you wish to use this argument, be sure that there are no other authorities that differ from the one you refer to; or, if they do, that yours is the best or most generally accepted, and above all that it is accepted by the particular audience you are addressing. But even where there are no differing authorities, and where your authority is accepted, there often arises the question of how this authority is to be interpreted; for many words unfortunately have more than one meaning, and frequently the decision of your authority is not expressed in the clearest manner. So you should be very careful to get as near as possible to the real meaning of your authority, and in debate not to try to twist it to your own special purpose; otherwise you may lay yourself open to a clever adversary, who will confute you by giving an interpretation which will be better received by the audience than your own. In debate, as in everything else, "Honesty is the best policy."

In the following selection Burke appeals to the British Constitution for an authority for his proposition for Conciliation of the colonies:

During the reigns of the kings of Spain of the Austrian family, whenever they were at a loss in the Spanish councils, it was common for their

statesmen to say, that they ought to consult the genius of Philip the Second. The genius of Philip the Second might mislead them; and the issue of their affairs showed, that they had not chosen the most perfect standard. But, Sir, I am sure that I shall not be misled, when, in a case of constitutional difficulty, I consult the genius of the English constitution. Consulting at that oracle (it was with all due humility and piety) I found four capital examples in a similar case before me; those of Ireland, Wales, Chester; and Durham.—Burke's *Conciliation Speech.*

6. *Testimony*

Conflicting Testimony.—Somewhat similar to the argument from authority is that from testimony. Testimony is secured by ascertaining what different people know about the fact in question. All testimony cannot be accepted as equally valid, for one man may not see or report a thing as well as another. You will often find that two honest witnesses will absolutely contradict each other. In handling conflicting testimony, you must observe where it agrees on the main points at issue, and find ways to explain the minor points of difference that are caused by individual peculiarities.

A Good Witness.—A person's testimony is worthless unless it be established that he is able, physically and morally, to report with sufficient accuracy what he has observed; and that there is no reasonable cause to prevent him from telling "the truth, the whole truth, and nothing but the truth."

Direct Evidence.—Direct evidence from reliable sources is conclusive. If a certain man had been seen by two or more trustworthy persons, who could stand a rigid cross examination, applying a torch to a building, there would be little question of his conviction by a jury, on the charge of arson. Such evidence is direct or testimonial.

Indirect Evidence.—On the other hand, if no one had seen him fire the building, but there were circumstances that pointed to him as the guilty person, the evidence would be indirect or circumstantial. Of course, circumstantial evidence can never establish more than a high degree of probability; but in criminal trials this is often regarded as sufficiently conclusive. However, if it were established by unimpeachable testimony that there was some motive for

his setting the house on fire, that he had been seen on the premises just before the fire, and that he had left some traces of his presence at the place where the fire began, this would be pretty strong evidence that he was the guilty person.

The following paragraph from Huxley's *Lectures on Evolution* is a clear statement of the main differences between circumstantial and direct or testimonial, evidence:

> Suppose that a man tells you that he saw a person strike another and kill him; that is testimonial evidence of the fact of murder. But it is possible to have circumstantial evidence of the fact of murder; that is to say, you may find a man dying with a wound upon his head having exactly the form and character of a wound which is made by an axe, and, with due care in taking surrounding circumstances into account, you may conclude with the utmost certainty that the man has been murdered; that his death is the consequence of a blow inflicted by another man with that implement. We are very much in the habit of considering circumstantial evidence as of less value than testimonial evidence, and it may be that, where the circumstances are not perfectly clear and intelligible, it is a dangerous and unsafe kind of evidence; but it must not be forgotten that, in many cases, circumstantial is quite as conclusive as testimonial evidence, and that, not unfrequently, it is a great deal weightier than testimonial evidence. For example, take the case to which I referred just now. The circumstantial evidence may be better and more convincing than the testimonial evidence; for it may be impossible, under the conditions that I have defined, to suppose that the man met his death from any cause but the violent blow of an axe wielded by another man. The circumstantial evidence in favor of a murder having been committed, in that case, is as complete and as convincing as evidence can be. It is evidence which is open to no doubt and to no falsification. But the testimony of a witness is open to multitudinous doubts. He may have been mistaken. He may have been actuated by malice. It has constantly happened that even an accurate man has declared that a thing has happened in this, that, or the other way, when a careful analysis of the circumstantial evidence has shown that it did not happen in that way, but in some other way.

From the above you also see where lies the weakness of all argument from testimony. This argument does not depend merely upon your own ability to reason clearly, but mainly upon the veracity of your witnesses, or even upon their ability to stand a rigid cross examination. And many an honest witness has been made to contradict himself when he has become nervous or excited under a relentless fire of skillfully put questions.

EXERCISES

I. Look over all the arguments you have written for the exercises on pages 149 and 154. Classify the varieties of proof you have employed. Are your proofs adequate?

II. Glance over the list of subjects for debate at the end of this chapter. Select three and write the affirmative or negative argument. What varieties of proof do you employ? Are they adequate?

III. Read again the examples of argumentation you have read as suggested by Exercise II., page 149. Classify the varieties of proof the authors have employed.

IV. Classify the varieties of proof Burke employs in his *Speech on Conciliation*.

The Burden of Proof

He Who Affirms Must Prove.—When you are preparing your arguments, a great deal depends upon which side the *Burden of Proof* lies in each argument. "Burden of Proof" is a legal phrase used to indicate the degree of proof needed for one side of a proposition as compared with that needed for the other. It is summed up in the legal maxim, "He who affirms must prove."

For example, if a man charges a public official with using his office for private gain, the burden of proof is on the accuser. That is, the accused is not obliged to prove his innocence. A simple denial is generally sufficient—or, in the case where the accuser is a man of little account, a dignified silence. The accuser is, however, obliged to bring forward proofs of the validity of his charge; and then the accused may content himself with showing, if he is able, the insufficiency of these proofs. He may also, if he chooses, bring forward arguments for his own innocence; but in law this is not required.

However, in the course of a discussion, the burden of proof may be shifted. If, in the above case, the official wishes the public to believe that the accuser was actuated by malice, or some other unworthy motive, the burden of proof is upon him, for he thereupon becomes the attacking party. The defense always has "the advantage of position." In general, he who makes an affirmation of fact or of principle, practice, or policy, has the burden of proof. And the pre-

sumption is always in favor, not only of a man of admitted good reputation, but also of any old or recognized institution, custom, or tradition.

Refutation

In the cautions that have been given you for testing the six different kinds of argument in preparing your own proofs, will be found the best of means of refuting the arguments of your opponents, if there is any weakness in their preparation. However, the following from Alden's *Art of Debate* will be useful as a summary:

"In general, one may refute the argument of an opponent either (1) by showing that the facts in the case are not true as alleged, or (2) that, the facts being admittedly as alleged, the inferences drawn from them are incorrect, or (3) that the alleged facts are not true, and that even if they were true, the inferences are unwarranted. It is important that there shall be no doubt, in the mind either of the debater or of his audience, as to which of these positions he wishes to occupy.

"In particular, one may refute opposing arguments

1. By showing that the witnesses or authorities cited are either (*a*) prejudiced, (*b*) of incompetent judgment, or (*c*) morally untrustworthy.

2. By showing that the evidence alleged is incredible, because (*a*) inconsistent with known facts, or (*b*) self-contradictory.

3. By showing that the fact alleged as sufficient cause of the disputed fact (*a*) did not exist, or (*b*) was insufficient to act as cause in the manner alleged.

4. By showing that the fact alleged as the result of the disputed fact (*a*) did not exist, or (*b*) is not evidently a sign of the disputed fact, or (*c*) that there were other acting causes.

5. By showing that the examples cited are different, in essential points, from the case in dispute.

6. By showing that the opposite side has assumed something which it was under obligation to prove.

7. By showing that the proof offered does not bear directly on the matter in dispute.

8. By showing that the statements made lead to admittedly absurd conclusions.

9. By showing that the opposite side has ignored essential facts."

EXERCISES

I. In the *briefs* given at the end of this chapter examine each of the arguments, and, if you can, refute it. What method do you employ?

II. Point out examples of refutation in the works you read as suggested by Exercise II., page 149 and classify them.

III. If you can, write a refutation of the arguments you have already written.

II. FORM OF ARGUMENT

ARRANGEMENT

1. *Analysis of Argument—Briefs*

Value of a Brief.—When you have collected your proofs for or against some proposition you wish to defend or attack, you should make a "Brief," that is, a very careful analysis in which all your arguments are indicated by short sentences, arranged in such a manner that their relation to each other is apparent. This is particularly useful, as it not only enables you to take, as it were, a bird's-eye view of a subject in its unity, but it also helps you to see the relative value of each part of the proof.

A brief may be made of even a very short argument. You may feel very strongly that the American forests should be given more protection, and say:

> The presence of extensive forests in America is a necessity. They go far to prevent disastrous floods, for they keep the moisture in the ground instead of allowing it to drain off rapidly after a rain or thaw. And besides they tend to modify extreme heat and cold. The government has protected other things, why not let it protect the forests?

This can be drawn up according to the following outline, giving each argument a separate division in the brief:

I. Forests are a necessity in this country.
  (*a*) They prevent disastrous floods,
    1. For they retain the moisture in the ground.
  (*b*) They tend to modify extreme heat and cold.

II. The government has the power to protect them,
(*a*) For it extends its protection to other things.

This is just like making the definition and division of an exposition, and we have seen its necessity there. Notice the two main arguments and under them the facts that establish their proof. Of course much may be said on the question by the negative, and its brief would be drawn up in much the same way.

We give below a much longer brief on the subject, "Interscholastic foot-ball contests promote the best interests of secondary schools." The arguments both for and against it are given. Read them over carefully. Note their arrangement. Which side do you think presents the stronger arguments? If you can think of a better arrangement, make it. If you can add any more arguments to either side, put them where they belong. Classify those of the affirmative, and those of the negative. Point out the refutation of arguments.

Resolved, That interscholastic foot-ball promotes the best interests of secondary schools.

Brief for the Affirmative

I. Athletics in schools are essential.
(*a*) A sound mind in a sound body is the chief effect.
(*b*) Youth is the time for physical development.
(*c*) Without athletics students do not get sufficient exercise.
1. Few schools provide for physical culture.

II. Foot-ball is a beneficial form of athletics.
(*a*) It is acceptable to the public.
1. It is played by a large number.
(*b*) It promotes bodily health.
1. The training required teaches the importance of proper ventilation, wholesome food, and abstinence from stimulants.
(*c*) It promotes moral qualities:
1. Self-control.
2. Temperance.
3. Courage.

III. Interscholastic contests are advantageous.
(*a*) They are a stimulus to general participation of the students in athletics.
1. If there were no interscholastic contests, there would be less interest, and fewer boys would try for the teams.

(*b*) They develop school spirit.
(*c*) They bring the different schools into closer relations.

IV. The evils of foot-ball are not irremediable.
(*a*) The number of injuries is greatly exaggerated and can be decreased by new rules.
(*b*) The time given to training is not excessive.
1. The foot-ball season lasts only ten weeks.
2. It does not interfere seriously with studies.
(*c*) The lowering of the scholastic ideals, if a danger, can be prevented:
1. By requiring a higher standard of scholarship from the players.
(*d*) The crowds of outsiders and the large amounts of money expended can be avoided:
1. By limiting games to school grounds, or doing away with, or reducing the price of admission.

Brief for the Negative

I. The evils of interscholastic foot-ball are ineradicable.
(*a*) Foot-ball by its nature offers great inducements to unfair and brutal play.
(*b*) The intense excitement and rivalry of interscholastic contests make such temptations almost irresistible.

II. Interscholastic foot-ball is injurious to the players.
(*a*) Physically.
1. There is great liability to overwork.
2. The nervous strain is great.
3. The liability to injury is great.
(*b*) Intellectually.
1. It takes an excessive amount of time.
2. It takes an excessive amount of thought. Players are totally preoccupied before great games.
(*c*) Morally.
1. It encourages extravagance.
2. It leads to vulgar notoriety.
3. It dulls the sense of honor.
4. It has a brutalizing influence.

III. Interscholastic foot-ball is injurious to the pupils at large.
(*a*) It discourages those who cannot excel from engaging in athletics at all.
(*b*) It promotes general immorality.
1. It gives rise to betting.
2. Little meannesses are condoned for the sake of victory.
(*c*) It establishes false ideals
1. Physical strength is placed above intellectual and moral qualities.
(*d*) Much time is lost in watching games.

(*e*) Hysterical excitement is provoked at times in the great games.

IV. Interscholastic foot-ball is injurious to schools.

(*a*) It draws many pupils to school merely for the purpose of engaging in athletics.

(*b*) It gives occasion for unbecoming celebrations.

(*c*) It gives rise to snobbishness.

(*d*) It causes ill feeling between schools.*

EXERCISE

Draw up briefs for such of the subjects for arguments as interest you from the list given at the end of the chapter.

2. *The Outline or Plan*

When you have analyzed your proof of a proposition and your refutations of the opposing arguments in a carefully prepared brief, the next thing to consider is the form in which you will present your case.

Such a brief as those which we have been considering, though of the greatest value in organizing your thought, and excellent to refer to, if you are writing an oration or an argumentative essay, would be a hindrance rather than a help in an extemporaneous debate. Such an elaborate scheme could not be carried in the hand, and it would burden the memory to carry it in the head. Besides, if you depended too much on such an elaborate scheme, you would be unable to adapt yourself to some sudden change in the debate, such as an unexpected attack of your opponent, or an unforeseen disposition in an audience.

In a good argument, however elaborately you may analyze it, you will find only a few main points, which will, in themselves, suggest all the other arguments and the facts that support them. These can readily be indicated on a small piece of paper, or, better still, committed to memory. Back of these you should have all the facts and supporting arguments ready, as far as possible, for use when you may need them, but by no means in a fixed order that cannot be instantly changed, if unforeseen circumstances should demand it. Good debaters and orators, no matter how

* Adapted from Brookings and Ringwalt's *Briefs for Debate*.

carefully they have prepared themselves, often omit many points they had planned beforehand, substituting others that suggest themselves on the spur of the moment. And the same is, to a lesser degree, true of a written speech or essay. Something must be left to inspiration.

PARTS OF AN ARGUMENT

1. The Presentation of the Case.—More than two thousand years ago Aristotle set forth the two essential parts of argumentative discourse; the statement of the case and the proof (including refutation). The statement is exposition, and the more it follows the rules of exposition, and the freer it is from all attempts at argument, the stronger will be its effect. This is the place for a clear, impartial presentation of the undisputed facts in the case.

It is sometimes called the narration, and it often is, especially in lawyers' speeches, a relation of events in chronological order. In such cases the rules of Historical Narration should be followed. In it are to be set forth the exact meaning of the terms employed, and the issue, or issues, marking out the plan of your proof, so that every step in the subsequent argument may be easily followed. Here, too, that which is agreed upon must be separated and marked out from that which is disputed.

Now you must be careful not to assume too much, that is, take too much for granted, lest your opponent undermine your position, nor should you assume too little, lest you waste time in proving more than is necessary. This is the place, also, to state where you think the burden of proof lies. And just here your exposition or statement may merge into your proof, for a definition may easily be made argumentative.

2. Proof and Refutation.—The second essential part consists of the proof of the proposition and the refutation of the opposing arguments. Many authorities, including Cicero and Quintilian, divide this part into proof and refutation. But as the refutation of the opposing arguments must be frequently blended with the proof of those that support the

proposition, Aristotle's division is, on the whole, the better. This part is, in the main, argumentative, though, of course, exposition may be used even here to clear up misty points, and also narration and description to add vividness and increase interest.

Besides these two essential parts of an argumentative speech or essay, two others are frequently added. As laid down by Aristotle, there are four formal parts—*Exordium*, *Statement*, *Proof*, and *Peroration*. The exordium and peroration are like the introduction and conclusion in narration, and like them, though often necessary, not being absolutely essential, may be omitted. They are not argumentative, but they may add much to persuasion.

3. Exordium.—Cicero says that the purpose of the exordium or introduction is, "To dispose an audience to good will, attention and an open mind." You will often have to consider the tastes, prejudices, and other peculiar characteristics of those to whose judgment you are going to appeal. In your exordium you must endeavor to make these an aid to your purpose, and if they are hostile you must endeavor to conciliate them. In other words, you must try to persuade them to listen to you. You must be careful, however, not to make your exordium too long, or you will make your hearers or readers impatient.

You will readily see that the means of gaining the favor of an audience are as various as are speakers and hearers. A good example of this attempt to gain the good will of the audience is found in the following sentences from the speech of Henry Ward Beecher at Liverpool. It was during our Civil War and the sentiment in that city was strongly in favor of the South.

"Now, personally, it is a matter of very little consequence to me whether I speak here to-night or not (Laughter and cheers). One thing is very certain, if you do permit me to speak here to-night, you will have very plain talking. (Applause and hisses.) You will not find a man—(interruption)—you will not find me to be a man that dared to speak about Great Britain three thousand miles off, and then is afraid to speak to Great Britain when he stands on her shores. (Immense applause and hisses.) And if I do not mistake the tone and temper of Englishmen, they had rather have a man who opposes them in a manly way—(ap-

plause from all parts of the house)—than a sneak that agrees with them in an unmanly way.' (Applause and "Bravo"!) Now, if I can carry you with me by sound convictions, I shall be immensely glad; (Applause) but if I cannot carry you with me by facts and sound arguments, I do not wish you to go with me at all; and all that I ask is simply *Fair Play.*" (Applause and a voice: "You shall have it too.")

4. Peroration.—The purpose of the peroration, or conclusion, is to fix in the minds of the audience a clear remembrance of your argument, and a strong impression of the validity of your proposition. It is the proper place for a recapitulation or a summary of your arguments. As a general thing, a summary is much stronger than a recapitulation. If you can put the whole subject, as it were, in a nutshell, you will leave a much stronger impression than you can possibly produce by a repetition of arguments previously developed. But there are cases where recapitulation is advisable, especially when important points may have apparently failed to make their proper impression on your hearers, and especially when they may have been slighted by your opponents.

The peroration, being in the most emphatic position in your speech, is the best place for an appeal to the feelings of your hearers. While you may, of course, use persuasion in the course of your argument, it is well not to make too strong an appeal to your hearers' feelings before they have been, so to speak, "properly worked up" to it. And again, if your argument has been well planned and properly presented, the feelings of many of your hearers must have been aroused. For, if you have presented your reasons without gaining sympathy in some degree, your presentation has been either deficient, or cold and unfeeling. The peroration, then, is the place for bringing the question home to your hearers, for making them feel that they, too, have a personal concern in its just decision.

One of the finest perorations in modern oratory is the following from Webster's *Reply to Hayne:*

"When my eyes shall be turned to behold, for the last time, the sun in heaven, may I not see him shining on the broken and dishonored fragments of a once glorious Union; on States dissevered, discordant,

belligerent; on a land rent with civil feuds, or drenched, it may be, in fraternal blood! Let their last feeble and lingering glance rather behold the gorgeous ensign of the Republic, now known and honored throughout the earth, still full high advanced, its arms and trophies streaming in their original lustre, not a stripe erased or polluted, nor a single star obscured, bearing for its motto no such miserable interrogatory as, "What is all this worth?" Nor those other words of delusion and folly, "Liberty first, and Union afterwards," but everywhere, spread all over in characters of living light, blazing on all its ample folds, as they float over the sea and over the land, and in every wind under the whole heavens, that other sentiment, dear to every true American heart—Liberty and Union, now and forever, one and inseparable!"

EXERCISE

Read the exordiums and perorations of as many as possible of the speeches mentioned in an earlier exercise of this chapter. Notice the methods the speakers have used there to arouse their audiences, and to drive home their arguments.

ALLOTMENT OF SPEAKERS IN DEBATE

As one of the best opportunities you will have of exercising yourself in argument and persuasion is in the debates of your school societies; a very important thing in the successful management of a debate is the proper distribution of the parts of the argument among the different speakers of each side, so that the whole will produce the effect of unity. School debates are usually arranged with either two or three speakers on each side.

First Affirmative.—In the case of three speakers on each side, the "first affirmative" should make an introduction, and, therefore, his speech should be mainly expository. He should define the issues and the line of proof. The whole case, except what may be withheld for strategical reasons, should be stated clearly, so that the audience may easily follow the discussion, and plainly, so that they may be well disposed, and probable prejudices allayed.

First Negative.—The "first negative" should do the same for his side; but in addition he has something to attack. Here he may, if he can, point out any general deficiency, or special omission, on the part of his opponent; in general, to correct any particularly glaring mistake, while it is still

fresh in the minds of his hearers, lest it be forgotten by his successors. But this should be done either by way of preface, or incidentally in connection with his own arguments; for his main business is to state the negative side of the question as strongly and clearly as possible, leaving his colleagues to carry on the attack in detail. It is well, however, for him to say that this will be done later, so that the audience may not think him incapable of replying properly.

Second Affirmative and Second Negative.—The "second affirmative," and the "second negative," develop and carry on the argument, going much more into detail than the first speakers. Here is also the place for strong and effective refutation of special arguments, and for bringing forward special points to counterbalance those made by the opposite side. Great readiness is demanded of these speakers in order to meet the unexpected points that arise in the debate, and to strengthen any part of the case that may have been weakened by the attacks of the opponents.

Third Affirmative, and Third Negative.—The "third affirmative" and the "third negative" must develop the final points, and bring their respective sides of the case to an effective conclusion, and they must also undertake the refutation of arguments that have been overlooked, or purposely omitted by their predecessors. But above all they must sum up, must show that the final points are the completion of a strong series of arguments—to clinch the proof, as it were—and make an effective and if possible a brilliant conclusion.

The first pair of speakers should possess the greater clearness and plausibility in exposition, the second pair the greater skill in refutation and readiness in repartee, and the third pair the greater oratorical power. In this last matter the third negative has the best opportunity. He can "spread himself," employ appeals to probable beliefs and prejudices of his audience, indulge in glittering, but effective generalities, for his opponents cannot call him to account.

Rebuttal.—Sometimes second short speeches in rebuttal are allowed the debaters. As the effect of these depends largely on quickness in seeing opportunities, and as this,

when not innate, can only be acquired from actual practice in debate, no special directions can be given. We may say, however, that this is the place for closing up any gaps that may remain in the evidence or the argument, as well as for exposing particular fallacies or weaknesses in the general argument of the opponents. As it is not necessary for the individual speakers to follow in the same order, it is well to close this section of the debate by the speaker who can best turn unexpected points of rebuttal to the advantage of his own side.

Two Speakers on a Side.—When there are but two speakers on each side, either the second speaker takes the parts assigned to the second and third speakers in the three-fold division, or the part of the second in the former is divided between the first and second in the latter. As this depends not only on the nature of the question, but also upon the relative abilities of the two speakers, it is practically impossible to give any more minute directions.

THE QUESTION

Nothing is so important in making a debate interesting as an appropriate question. To secure this, you should keep the following suggestions in mind:

1. There must be two distinct sides, and these reasonably well balanced. Avoid a one-sided question.

2. The question should be of some practical importance. It should be worth discussing.

3. It should be one in which both the debaters and the audience are interested. Something should at least appear to be at stake.

INTEREST

In argumentative persuasion, as in the other forms of composition, the interest will depend mainly on the nature of the subject and the vividness of its presentation. The latter, of course, depends almost entirely upon the enthusiasm of the speaker or writer. You will not do well in any subject in which you are not interested, or for which you cannot "work up" an interest. But even when your own

interest is aroused you will fail to make your speech effective unless in this, as in the other forms of composition, you secure unity, coherence, and emphasis. All the rules and suggestions that have been given in the preceding chapters will be found of use here, since persuasion and argument, as we have said, employ all the other forms of composition. But there are some points that are new, as well as others that require repetition here, especially in connection with oral composition.

1. *Unity*

Unity and Digression.—Unless your speech makes an impression as a whole upon your audience, it will fail of its intended effect. It is very well to say, "Stick to your subject," but if you stick too closely to your subject, you may become monotonous, and so weary your hearers, who, in listening to a speech, always demand variety. They must be given certain resting places, as it were, from which they may return refreshed to the consideration of the main proposition. Digression has always been considered one of the most effective oratorical devices, and those orators who have the knack of telling a good story, more or less distantly connected with the subject of their speeches, are always notably successful.

Iteration.—How, then, are you to secure unity while furnishing variety? You can do this by repeating from time to time your main proposition, either with slightly changed wording, or in exactly the same words, if you have hit upon some particularly forceful mode of expressing it. Repetition or iteration is not only allowable, but advisable in oral discourse, where it would be inadvisable in written compositions. For, as your hearers cannot "turn back" to what you have said before, when you make some new application of your theme, you are obliged to repeat it so that their minds will not wander off to something entirely foreign. You have probably noticed in sermons how often the preacher repeats his text, which is his main proposition. However, you must be careful not to repeat your proposition too often, and then only when it comes in naturally as

a result of your discussion. Otherwise, you will make your hearers tired of it, and sometimes produce an effect positively ludicrous.

It is well, also, to close your discussion by a final return to the proposition, preceding it, as we have said, by a brief summary of what has gone before. As this will be the last thing that your audience will hear, if you express it forcibly enough, all your digressions, or side issues, will sink into proper subordination, and you will leave a strong impression of unity.

2. *Coherence*

Coherence in a speech is of prime necessity, since nothing makes so weak an impression on an audience as a mass of disconnected arguments, and nothing makes so strong an impression as a well-ordered series of proofs, each of which seems to lead irresistibly into the next, and adds to it its own effect. Such a sequence has "the force, not merely of addition, but almost of multiplication." The strength of such a series is shown by the fact that in refutation, the attempt is to draw the attention of the audience away from the sequence by attacking each of the members separately.

Importance of Connections.—The importance which the best orators attribute to coherence is shown by their careful attention to connections, for in oral discourse the links between the parts must be made much more evident than in written composition. Study Burke's *Speech on Conciliation* or any of Webster's orations and see how elaborately these orators have worked out their connections. As the hearer's attention is liable to wander while following a close sequence of arguments, he must certainly be shown where each point comes from, and where it leads to; otherwise he might overlook the connection, and the strength of the sequence be lost, for the obvious reason that such an oversight cannot be corrected by looking back.

This coherence in argument, or, as it is sometimes called, logical progress, is of absolute necessity in persuasion. For here you wish to draw your hearers, not only by their reason,

but by their feelings, to some point to which they may even be opposed. Therefore, you must lead them on gradually, but irresistibly, step by step, and if there are any breaks in the progress, you are liable to fail in your purpose.

Explicit Reference.—Explicit reference to what has gone before is also often necessary in oral discourse, where it would not be allowable in written composition, for the preceding steps must not be forgotten. For the same reason repetition or iteration is of great value in securing coherence. But in using any of these means, you must watch your hearers with the greatest care, in order to avoid the danger of overdoing it. There is nothing that tires an intelligent audience sooner than a speaker who apparently tries to make everything too plain, and so leaves little for his listeners.

3. *Emphasis*

Above all, emphasis is necessary in oral discourse. As much of what you say will slip from the memories of your hearers, you must all the more emphasize those points upon which you rely for proving your proposition and for refuting your opponent. The law of emphasis by position is summed up in the maxim of Cicero, that the weaker arguments should not come first nor last. In other words you should begin with an argument sufficiently strong to arrest the attention of your hearers; and, proceeding in the order of climax, close the chain of proof with your most effective point, bringing in your weaker arguments in the places of least emphasis, as leading up to or supporting the main points But in making this arrangement you must be careful to see that the logical progress of your proof, its coherence, is not broken. And again, in a debate, you may not be always able to adhere to your own plan, but may be obliged to change it by the tactics of your opponents, who may have been able to make some point, not regarded as especially important by you, the most emphatic thing in the minds of your audience. One of the chief qualities of a good debater is his power of recognizing quickly what have become the important points as the debate progresses, and of using

these either in direct argument, or in refutation, to heighten the emphasis of his own presentation.

Relative Fullness of Arguments.—Again, as in the other forms of composition, emphasis may be secured by giving more space to the important points; that is, by dwelling upon them, by greater fullness of evidence and illustration in the chief arguments, and by compressing or merely stating those which are subordinate. But in oral discourse the amount of space given to a point is not so evident as in written composition, because an interesting speaker may make a ten minute presentation seem shorter than a two minute presentation by another.

Iteration.—However, in oral discourse, the most useful device for securing emphasis, as well as unity and coherence, is repetition or iteration. You hammer the main point, as it were, into the minds of your hearers by repeated blows, and drive it home in your peroration. But again, you must be careful not to overdo this, lest your audience be led to think you are trying not to convince them by argument, but to overpower them by mere iteration. Study the great orations of Burke and Webster, and see how skillfully they bring in their repetitions and how carefully they avoid going to extremes. For too many blows on one spot will finally deaden the nerves that were first aroused. You must give your hearers some resting places, where they may recover themselves and be ready to receive the next blow. The orator who repeats too much is like the one who is always vociferating, and soon tires out his hearers, so that they recoil from the very point he wishes to emphasize.

CONCLUSION

In conclusion we would say, that in preparing your argument you should first make a careful analysis of your proofs. In arranging your arguments, unless you have some generally accepted truth to start from, you should proceed, by induction from your evidence, or authorities, or accepted facts, to a principle, and then by deduction to proceed from this to the particular proposition you wish to prove.

Then you must select those methods of proof which are most suitable to your material, or most effective with the particular audience you are to address. But you must test your own arguments at every step with even greater care than those which you wish to refute. Finally, you must in your presentation always keep in mind the cardinal principles of unity, coherence, and emphasis.

EXERCISES

I. Examine the following arguments and discover the flaws:
   1. A tramp once excused his idleness by saying that the world owes every man a living.
   2. A youngster in school objected to the study of English Poetry on the ground that "Poets are born and not made."
   3. People like Uriah Heep in Dickens' *David Copperfield* are not found in real life, for I have never seen them.
   4. A self-made man is always a greater man than one who is started in life by another person. For example, Lincoln, Clay, Jackson, and a host of others. Therefore, every boy should early be sent out to shift for himself.

II. The following are partial briefs prepared for one side in a debate. Add further arguments, and place them in the most effective places. Prepare briefs for the other side.

Resolved, That immigration should be further restricted by law.

Affirmative

I. There is no longer any further need for immigrants.
   1. The natural increase in our population is enough to develop our resources.
   2. Immigrants to-day as a rule flock to our already overcrowded cities.

II. Immigration has already produced many bad results.
   (*a*) Political.
      1. Immigrants who do not understand or appreciate our institutions increase the number of our illiterate or corrupt voters.
   (*b*) Economic.
      1. They increase the number of the unemployed.
      2. They displace American laborers, because they have lower standards of living, and hence can work for less wages.
   (*c*) Social.
      1. They increase vice, crime, and illiteracy.

III. The laws should be made more drastic.
   (*a*) They permit many paupers, illiterates, diseased persons,

and those who have no apparent trade or profession, to enter the country.

Resolved, That it is for the interests of good government that the citizen act with his party in municipal elections.

Negative

I. Municipal affairs ought to receive the constant attention of every citizen.

(*a*) They most closely affect his every-day life giving him

1. Protection.
2. Conveniences.
3. Luxuries.

(*b*) He can make his influence felt here much more than in national affairs.

II. Parties are unfitted to deal with municipal affairs.

(*a*) They are chiefly concerned with national affairs.

1. But a city is a business corporation.

(*b*) When such parties meddle with municipal affairs they encourage certain evils:

1. Municipal offices are treated as spoils for corrupt rings.
2. Men are selected to office for party service rather than for fitness.
3. Party rule in many cities illustrates this.

III. Non-partisan municipal government has been tried very successfully in Berlin and Glasgow.

III. The following are a number of questions for debate. Prepare brief for the side you support. If possible debate such questions as the class is interested in.

1. The education of girls should be the same as that of boys.
2. Voting should be made compulsory.
3. Criminals should be disfranchised.
4. Women should be allowed to vote in school elections.
5. Judges should not be elected by popular vote.
6. A court of arbitration should be established for the settlement of disputes between nations.
7. The naturalization laws of the United States should be made more stringent.
8. The President and the Vice-President should be elected by the direct vote of the people.
9. No President should be eligible for a third term.
10. A representative should vote according to the wishes of his constituency.
11. Free public employment bureaus should be established by each state.
12. Profit sharing in the United States has not been successful.

13. Strikes are productive of more harm than good to the working classes.
14. The boycott is a legitimate weapon of labor.
15. The State should furnish free text books and supplies to pupils.
16. Department stores have proved a benefit to large communities.
17. Employers are justified in refusing recognition to labor unions.
18. Labor unions are beneficial to the working classes.
19. Municipalities should own and operate public utilities.
20. Military tactics should be taught in the public schools.
21. Education should be compulsory up to the age of sixteen.
22. The honor system should be adopted in high-school examinations.
23. Admission to college should be by examination only.
24. College entrance requirements should be lowered.
25. College education does not unfit a man for business life.
26. No admission fee should be charged to interscholastic athletic contests.
27. College degrees should be required for entrance to professional schools.
28. The metric system should be generally adopted.
29. Examinations are not a true test of scholarship.
30. The postage on letters should be reduced to one cent.

IV. Give your reasons for or against those of the following propositions upon which you have an opinion.

1. Dame Van Winkle was more to blame than Rip.
2. Irving is more of an English than an American writer.
3. Cooper's novels are harmful to boys.
4. The great amount of description in Scott's novels and poems diminishes their interest for readers of to-day.
5. Rebecca and not Rowena is the heroine of Ivanhoe.
6. Brian de Bois Guilbert was at heart a good man.
7. The punishment of the Ancient Mariner was in excess of his crime.
8. A great oration like Burke's *Conciliation Speech* would be less effective to-day if delivered in any legislative body.
9. Shakespeare was unjust to Caesar in his play of *Julius Caesar*.
10. The play of *Julius Caesar* was not rightly named.
11. Silas Marner was more deserving of pity than of blame.
12. A historical novelist like Scott is justified in violating history to make his novels more interesting.

PART III

THE MATERIALS OF COMPOSITION

CHAPTER VIII

PARAGRAPHS

A PARAGRAPH is a connected series of sentences that deal with a single topic. As you study your subjects for composition you find that nearly all of them divide naturally into several more or less connected topics. In order to make these divisions clear to the eye of your readers, good use requires you to set off each of them from its fellows by what is called a paragraph. If you will turn to some of the longer selections in this book, for example, to the experiment by Tyndall, on page 129, you will notice how carefully each of the topics has been thus indicated.

A paragraph is set off by *indention;* that is, it is begun on a new line, with its first word at some little distance from the margin. Sometimes in old books this sign ¶ is used to mark the beginning of each new topic.

The Single Paragraph.—There are, however, many short compositions which deal with only a single topic, and so are confined to a single paragraph. The brief comments on the editorial page of newspapers are of this nature and are, for that matter, called "paragraphs." So likewise are many of your own compositions. But a paragraph, whether it stands alone, or is part of a consecutive series, since it has a subject of its own, the topic, is a composition in miniature, and in its construction must follow the principles of unity, coherence, and emphasis.

STRUCTURE OF THE PARAGRAPH

Read over the following four selections. The first is part of a narration, the second a description, the third an exposition, and the fourth an argument. They illustrate the use of the paragraph in each of the four varieties of prose discourse.

1. By degrees Rip's awe and apprehension subsided. He even ventured, when no eyes were fixed upon him, to taste the beverage, which he found had much of the flavor of excellent Hollands. He was naturally a thirsty soul, and was soon tempted to repeat the draught. One taste provoked another; and he reiterated his visits to the flagon so often that at length his senses were overpowered, his eyes swam in his head, his head gradually declined, and he fell into a deep sleep.—Irving's *Rip Van Winkle.*

2. The other appointments of the mansion partook of the rude simplicity of the Saxon period, which Cedric piqued himself upon maintaining. The floor was composed of earth mixed with lime, trodden into a hard substance, such as is often employed in flooring our modern barns. For about one quarter of the length of the apartment, the floor was raised by a step, and this space, which was called the dais, was occupied only by the principal members of the family, and visitors of distinction. For this purpose, a table richly covered with scarlet cloth was placed transversely across the platform, from the middle of which ran the longer and lower board, at which the domestics and inferior persons fed, down towards the bottom of the hall. The whole resembled the form of the letter T, or some of those ancient dinner-tables which, arranged on the same principles, may be still seen in the antique colleges of Oxford or Cambridge. Massive chairs and settles of carved oak were placed upon the dais, and over these seats and the more elevated table was fastened a canopy of cloth, which served in some degree to protect the dignitaries who occupied that distinguished station from the weather, and especially from the rain, which in some places found its way through the ill-constructed roof.—Scott's *Ivanhoe.*

3. "Look well to your speech." It is commonly supposed that when a man seeks literary power he goes to his room and plans an article for the press. But this is to begin literary culture at the wrong end. We speak a hundred times for every once we write. The busiest writer produces little more than a volume a year, not so much as his talk would amount to in a week. Consequently through speech it is usually decided whether a man is to have command of his language or not. If he is slovenly in his ninety-nine cases of talking, he can seldom pull himself up to strength and exactitude in the hundredth case of writing. A person is made in one piece, and the same being runs through a multitude of performances. Whether words are uttered on paper or to the air, the effect on the utterer is the same. Vigor or feebleness results according as energy or slackness has been in command. I know that certain adaptations to a new field are often necessary. A good speaker may find awkwardness in himself when he comes to write, a good writer when he speaks. And certainly cases occur where a man exhibits distinct strength in one of the two, speaking or writing, and not in the other. But such cases are rare. As a rule, language once

within our control can be employed for oral or for written purposes. And since the opportunities for oral practice enormously outbalance those for written, it is the oral which are chiefly significant in the development of literary power. We rightly say of the accomplished writer that he shows a mastery of his own tongue.—Palmer's *Self-cultivation in English.*

4. My dear child, what good? Was any woman, do you suppose, ever the better for possessing diamonds? But how many have been made base, frivolous, and miserable for desiring them? Was ever man the better for having coffers full of gold? But who shall measure the guilt that is incurred to fill them? Look into the history of any civilized nations; analyze with reference to this one cause of crime and misery, the lives and thoughts of their nobles, priests, merchants, and men of luxurious life. Every other temptation is at last concentrated into this: pride, and lust, and envy, and anger, all give up their strength to avarice. The sin of the whole world is essentially the sin of Judas. Men do not disbelieve their Christ, but they sell him.—Ruskin's *Ethics of the Dust.*

1. *Unity*

Topics and Sub-topics.—The first thing you notice in reading these paragraphs is that each has a certain *Unity*, since it deals with a definite division of the subject. It is a composition in miniature. In your own writing, if you will draw up the plan of the whole composition carefully, so that the contents of the topics and sub-topics are clearly indicated, you will have no difficulty in securing unity in your paragraphs. If, on the other hand, you have not carefully planned your work, your paragraphs will just as surely be faulty in this respect. The secret for securing paragraph unity, you will soon find, lies back of the paragraph itself, in the planning of the whole composition; that is, in dividing it properly into the topics, which combine to make up the unity of the whole. The paragraph from Irving's *Rip Van Winkle* marks a distinct step in the story, Rip's falling asleep. That from *Ivanhoe* describes a distinct part of the scene in the great hall of Cedric the Saxon's mansion, the floor and tables. The third paragraph makes clear what is meant by the first sentence, "Look to your speech." The last seeks to prove that diamonds have done more harm than good to people in this world.

Read again the last three paragraphs quoted. You notice that the topic of each is summed up in one sentence:

1. "The other appointments of the mansion partook of the rude simplicity of the Saxon period, which Cedric prided himself upon maintaining."
2. "Look well to your speech."
3. "My dear child, what good?"

Topic Sentence.—Such a sentence is called a *Topic Sentence.* In the paragraphs given above all the sentences which follow seem to grow naturally out of the thought therein expressed.

A topic sentence is to a paragraph what a good title is to the whole composition; and is, therefore, a great aid in preserving the unity of the paragraph, especially in description, exposition, and argument. Sometimes, however, an author may not feel it necessary so to express his topic. In such a case, if the paragraph has unity, you can always make a topic sentence for yourself. The following may serve as an example:

Beowulf is our Old English epic, and it recounts the great deeds and death of Beowulf. It may have arisen before the English conquest of Britain in the shape of short songs about the hero, and we can trace, perhaps, three different centers for the story. The scenery is laid among the Danes in Seeland and among the Geats in South Sweden, on the coast of the North Sea and the Kattgat. There is not a word about our England in the poem. Coming to England in the form of short poems, it was wrought together into a complete tale of two parts, the first of which we may again divide into two; and was afterward edited, with a few Christian applications, and probably by a Northumbrian poet, in the eighth century. In this form we possess it.

Clearly the paragraph has topic unity; it treats of the origin and growth of the first English epic, *Beowulf.* But there is certainly no topic sentence. The first sentence tells us what the *Beowulf* was and how it arose. The second, third, and fourth give its date and origin. The fifth and sixth tell how it came to England, and how it grew into its present form. The topic sentence would have to be a combination of all of the sentences. The following might serve:

Beowulf, the Old English epic, originally a number of songs about the deeds and the death of Beowulf, sung by our ancestors before they left their homes on the North Sea, was put into its present shape by a Northumbrian poet in the eighth century.

Position of the Topic Sentence.—In description this topic sentence is usually found at the beginning of a paragraph, for there it acts as a guide, pointing out to the reader the scene he is about to enjoy. In exposition and argument it may be found in almost any part of the paragraph. It may be found at the beginning, with the succeeding sentences amplifying or illustrating it; it may be found at the end, with the preceding sentences leading up to it. These are the common positions. In rare cases it is found in the body of the paragraph. Frequently, for the sake of emphasis, the idea it contains is placed both at the beginning and at the end, briefly in the first place, and with more detail in the second. This is the case with the third paragraph quoted above.

We have said in an earlier chapter that it is well, in making your outlines, to express each topic in a single sentence. These, when you come to write your composition, can often be used as the topic sentences of the paragraphs. If not, they will at least guard against any violations of paragraph unity.

Violations of Paragraph Unity.—These violations may occur in three ways:

1. Your paragraphs may contain only part of the topic. This is a fault common to many young writers, who frequently make a paragraph of every sentence. This, you see, amounts to practically no paragraphing at all. Of course, there are cases where single sentence paragraphs are effective; for instance, in rapid narration, vivid description, and in transitions * in exposition and argument. But as a rule they should be avoided, and only used when all you have to say in that special topic can be stated in one sentence. On the other hand, if your topic is very long it is well to break it up into sub-topics, allowing each of these a separate

* See page 192.

paragraph. It is safe to say that few paragraphs should be more than a page, that is, some three hundred words in length.

2. You must also be careful to avoid the opposite fault; that is, carrying the paragraph on into the next topic, or including two, or even more, independent topics in one paragraph. This fault is worse than the first as it tends to confuse the reader. But it is also easy to avoid, if you have made a careful outline.

3. You must avoid introducing into your paragraphs digressions, or irrelevant matter. These, by disturbing your reader's attention, tend to make him lose the line of your thought. The only way to guard against this, as well as the other faults, is to keep your topic constantly in mind, and not to introduce into your paragraph any sentence, clause, or phrase, that does not in some way bear upon the topic.

EXERCISES

I. In any book by a reputable author you may now be reading, examine the paragraphs. Do they have unity? Find, and note the position of the topic sentences of the paragraphs which have them. If no topic sentence can be found try to make one for yourselves.

II. Using the following as topic sentences, construct the paragraphs:

1. The day was beautiful.
2. It was a gloomy forest nook.
3. The lake lay in the midst of a valley.
4. Night was coming on.
5. Our school building has an imposing entrance.
6. A flight of steps leads you to the door.
7. John is a good boy.
8. His ragged appearance excited my pity.
9. I was lost.
10. What would I do with a dollar?
11. Do you enjoy the study of mathematics?
12. This is the way to make ——. (Some familiar and simple object.)
13. I think this —— would suit my purpose better.
14. Napoleon was a monster.
15. Napoleon was a much abused man.
16. Why do I read the newspaper?
17. The summer vacation is too long.
18. Gold is the heaviest of all metals.

2. *Coherence*

The principle of *Coherence* demands that all the sentences in a paragraph be bound together into a consistent whole. Each sentence should grow out of the one which precedes it, and should lead to the one which follows.

Means of Securing Coherence.—There are two ways in which paragraph coherence may be secured. In the first place, the connection in thought between the different sentences may be so evident that no connecting words will be necessary. This is well illustrated in the paragraph from *Rip Van Winkle*, quoted above. You notice that the sentences follow the order in which the incidents occurred. Insert a *then* or an *and*—the connectives most frequently used by inexperienced writers in narration—and you will notice at once that the coherence is made weaker rather than stronger. The same is true with the selection from *Ivanhoe*. Frequently, however, the connection in thought is not perfectly clear. You then must use some connective, or word of reference, to bridge the gap. The most common connectives and words of reference are conjunctions and conjunctive phrases, such as *and*, *but*, *however*, *for example*, *on the contrary*, etc.; adverbs of place, time, and manner, such as, *now*, *then*, *where*, *thus*; pronouns, adjective and personal; and repeated words or phrases. In the following paragraph words and phrases of reference are in italics:

In rural occupation there is nothing mean and debasing. *It* leads a man forth among scenes of natural grandeur and beauty. *It* leaves him to the workings of his own mind, operated upon by the purest and most elevating of external influences. *Such a man* may be simple and rough, but he cannot be vulgar. The man of refinement, *therefore*, finds nothing revolting in an intercourse with the lower orders in rural life, as he does when he casually mingles with the lower orders of cities. *He* lays aside his distance and reserve, and is glad to waive the distinctions of rank and to enter into the honest, heart-felt enjoyments of common life. *Indeed*, the very amusements of the country bring men more and more together, and the sound of hound and horn blends all feelings into harmony. I believe *this* is one great reason why the nobility and gentry are more popular among the inferior orders in Eng-

land than they are in any other country, and why the latter have endured so many excessive pressures and extremities without repining more generally at the unequal distribution of fortune and privilege.—Irving's *Rural Life in England.*

Transition Paragraph.—In addition your paragraphs themselves must often be connected. This may be done by the use of connecting words and phrases at the beginning, or by summaries, which gather up what the previous paragraphs have said, and prepare for those which are to follow. Sometimes, as with sentences, the connection in thought is so clear that no connective is needed. At others, a short paragraph, consisting of one or two sentences is necessary. This is called a *Transition Paragraph.*

The following are the first sentences of the first few paragraphs of *Rip Van Winkle.* The words of transition are in italics.

1. "Whoever has made a voyage up the Hudson must remember the Kaatskill Mountains."

2. "At the foot of *these* fairy mountains, the voyager may have descried the light smoke curling up from a village."

3. "In *that same village*, and in one of *these very same houses*, there lived a simple, good-natured fellow by the name of Rip Van Winkle."

4. "*Certain it is*, that *he* was a great favorite with the good wives of the village."

5. "The great error in *Rip's* composition was—an aversion to all kinds of profitable labor."

6. "*In fact* he declared it was of no use to work on his farm."

7. "*His* children *too*, were as ragged and wild as if they belonged to nobody."

8. "Rip Van Winkle, *however*, was one of those happy mortals."

EXERCISES

I. In your reading find as many examples of paragraph coherence as you can.

II. Look over your own compositions, select a theme where the coherence in the paragraphs is not well marked. Rewrite and notice the improvement.

III. Study for their coherence the paragraphs given at the end of this chapter.

IV. Revise the paragraphs you wrote for Exercise II., page 190.

V. Write brief paragraphs on any of the following subjects that interest you. Notice how you secure coherence.

1. The death of Gabriel in *Evangeline.*
. Why don't you speak for yourself, John? (*Miles Standish.*)
3. Departure of the Mayflower. (See the famous picture on the subject.)
. An accident in the laboratory.
. The character of ——. (Some famous man or woman.)
The Ancient Mariner's suffering.
The eye of the common house-fly.
How the eagle sails.
. A good letter.
14. Do we permit too much noise in cities?

3. *Emphasis*

Means of Securing Emphasis.—The principle of *Emphasis* demands that the more important points of a paragraph should receive an ample treatment, and be placed where they will call attention to themselves; while those which are given as explanation or illustration should be treated briefly and be made subordinate. You have already learned that the beginning and end of the whole composition are the emphatic positions, and it is the same with the paragraph. Here you most generally place the topic sentences, reserving the middle for less important matter.

Examine again the four paragraphs quoted at the beginning of this chapter. The first begins with Rip's gradual loss of fear, and ends with his going to sleep. The second begins with a general statement of the appearance of the furniture of the room, and ends with a more detailed description of the most important part of the room. In the third, you will find that the thought of the topic sentence, which opens the paragraph, is repeated more amply and with greater force in the concluding sentences. In the fourth, the point which was raised in the opening sentence is thoroughly driven home at the end by a fine climax, consisting of a concise summary, a striking example, and its telling application. A paragraph like these which has had its emphatic portions amply treated and carefully placed may be called *well proportioned.*

EXERCISES

I. Examine the paragraphs in any book you may now be reading. What are the important details? Where has the author placed them?

II. Criticise the paragraphs you have written for Exercise II., page 190, and Exercise V., page 193. Rewrite such paragraphs as are not well proportioned.

DEVELOPMENT OF THE PARAGRAPH

As a result of the foregoing study, you will readily see that a paragraph is not made up of a series of unconnected sentences, but is a growth. In its ideal form it starts with a topic clearly expressed which is developed in the sentences that succeed. It then closes with a fuller statement of this same topic. However, the manner in which this development of the paragraph takes place differs considerably in the several varieties of composition.

a. Development of the Narrative Paragraph

In narration all such acts as are closely related in time and space are put into one paragraph. Thus, the paragraph which tells of Rip's falling asleep on the mountain has in it four sentences, all of which narrate facts that immediately followed each other after he had gazed at the fateful flagon. The first tells how his fears were allayed, the second of the first taste of the liquor, the third of the second draught, the fourth of the repeated pulls at the flagon and of their result.

In narration, especially in rapidly moving stories, there will be found considerable looseness of paragraph structure, as it is often difficult to tell just where one action passes into another. Sometimes, as is the practice of the best French writers, a single crisp sentence, which tells of an entire action or thought in its completeness, may stand alone as a paragraph, and produce a powerful effect. But this must be done only rarely, or its peculiar force is lost; as may be seen in many cheap novels and sensational stories, which make a paragraph of every sentence.

Dialogue.—In dialogue, good use at present generally

requires that each speech be given a separate paragraph. However, as each new speech of a different person introduces a new train in the thought, or action, the general principle is not violated. But when you wish to give a mass of confused cries like the shouts of a mob, all of which have the same general purpose, you should, as is customary, include them in a single paragraph. The selection from Stevenson's *Treasure Island*, on page 214, illustrates the use of the paragraph in dialogue as well as in narration.

EXERCISES

I. In one paragraph tell the story of—

1. A window pane shattered by a stray snow-ball. Tell the story as—
   (*a*) The owner of the house would have told it.
   (*b*) As the boy who threw the ball would have told it.
2. An accident on a street car.
3. A home run.
4. An accident at the dinner table.
5. Your first recitation.
6. An exciting moment.
7. A train of cars getting under way.
8. A new scholar's mistake.

II. Study the paragraphs in the selection from Dickens' *Christmas Carol*, page 9, and Kate Chopin's story of *A Very Fine Fiddle*, page 68. Notice how the sentences in each paragraph are related to each other. Each paragraph marks a step in the story, and the sentences in each show how that step was made.

Do the same with a series of narrative paragraphs in any story by a reputable author you may be reading.

III. Rewrite any one of the incidents in Exercise I., introducing dialogue. Notice how the paragraph structure has been altered. Notice further how much more vivid the incident has become.

IV. Criticise the unity, coherence, and emphasis of each paragraph you have written.

b. Development of the Descriptive Paragraph

In description each part of a scene should have its own paragraph. For example, the paragraph from *Ivanhoe*, page 186, describes the floor and tables in the main hall of an old Saxon home. The one which precedes it gives us an impression of the hall as a whole, and the one that follows,

of the carpets and draperies. By this means the reader keeps each part of the scene in its place, so that, by the time he has come to the end of the description, he is able, in his imagination, to reproduce the whole scene without confusion. There are six sentences in the paragraph. The first contains a general statement of the simplicity of the other appointments of the hall, which are now to be described. It is the topic sentence. The second and the third describe the floor raised at one end to form a dais. The fourth describes the table, that extends the whole length of the hall; while the fifth, by means of an apt comparison, makes more vivid this scene from antiquity. The last places the chairs at the table, and calls attention to the precaution taken against the leaky condition of the roof.

You see that there are in general two methods of developing the descriptive paragraph, both of which are used here. The first as in the above example, is by giving the details of the scene, which has been described in general in the topic sentence. The second is by comparing the scene or objects in the scene with more familiar scenes or objects, as is also done in the extract from *Les Miserables*, quoted on page 120.

EXERCISES

I. Study the paragraphs of description quoted in Chapter V. What is the topic of each paragraph? Is the topic given in a topic sentence? How is the topic developed by the successive sentences?

Do the same with any series of descriptive paragraphs in a book by a reputable author you may be reading.

You may at times come across a description that is poorly paragraphed. By criticising it, you will increase your knowledge of correct paragraph structure.

II. In a single paragraph describe one or more of the following. What methods do you employ to develop the paragraphs?

1. The Most Striking Person I Saw Today.
2. A Cozy Corner.
3. A Nook in the Woods.
4. A Busy Corner.
5. The Old Clock on the Stairs. (Read Longfellow's poem with this title.)
6. A Picture of Misery.
7. A Picture of Happiness.
8. A Bed of Pansies (or of any other flowers).
9. The School-house Door.
10. The Old Swimming Hole.
11. My First Doll.
12. My Treasure.

III. (*a*) If any of the above subjects suggest more extended descriptions, expand your descriptions by using a series of paragraphs. Criticise your description as in Exercise I.

(*b*) If any of the following subjects suggest to you descriptions that require a series of paragraphs, make them.

1. The Old Bridge.
2. The Park by Moonlight.
3. My Home.
4. The Room I am Now In.
5. An Express Train.
6. A Landscape.
7. My Mother.
8. A House of Broken Fortunes.

(Read the description of the school house in Dickens' *Christmas Carol.*)

IV. Criticise the unity, coherence, and emphasis of each of the paragraphs you have written.

c. Development of the Expository Paragraph

In exposition you must be especially careful in the development of your paragraphs. In it you are dealing no longer with things that appeal to the senses alone, but with thoughts, and to secure clearness, you must treat each topic in such a way that its meaning will be unmistakable. There are several ways of developing the paragraphs in exposition, any one of which may be employed alone, or may be used in combination with one or more of the others.

Turn to the paragraph from Palmer's *Self-cultivation in English*, page 186. The first sentence states the topic, "Look well to your speech." The second, third, fourth, and fifth sentences, show that it is much more important to look to our speech than to our writing. In other words, they make clear the importance of the topic by showing *what the author does not mean by the topic.* The sixth *repeats the topic in other words;* and the seventh *gives an example.* The eighth, ninth, and tenth *give the reason* why it is necessary to look to our speech. The eleventh, twelfth, thirteenth, and fourteenth are in a sense parenthetical sentences, for they give certain exceptions to the topic. The fifteenth, especially the sixteenth, and the seventeenth, repeat the topic in other words and with more detail. In brief, in this one paragraph there are employed four distinct methods of developing the topic. These, with others that are commonly employed, we shall now study with more detail.

1. Repetition.—A paragraph in exposition may be developed by repetition of the topic in other words. These repetitions should not merely mark time, as it were, but each one should add some new thought. In Macaulay's *Essay on Milton* there are a series of paragraphs which make clear the author's conception of the Puritans. Read the following paragraph:

Thus the Puritan was made up of two different men, the one all self-abasement, penitence, gratitude, passion; the other proud, calm, inflexible, sagacious. He prostrated himself in the dust before his Maker: but he set his foot on the neck of his king. In his devotional retirement, he prayed with convulsions, and groans, and tears. He was half-maddened by glorious or terrible illusions. He heard the lyres of angels or the tempting whispers of fiends. He caught a gleam of the Beatific Vision, or woke screaming from dreams of everlasting fire. Like Vane, he thought himself intrusted with the sceptre of the millennial year. Like Fleetwood, he cried in the bitterness of his soul that God had hid his face from him. But when he took his seat in the council, or girt on his sword for war, these tempestuous workings of the soul had left no perceptible trace behind them. People who saw nothing of the godly but their uncouth visages, and heard nothing from them but their groans and their whining hymns, might laugh at them. But those had little reason to laugh who encountered them in the hall of debate or in the field of battle. These fanatics brought to civil and military affairs a coolness of judgment and an immutability of purpose which some writers have thought inconsistent with their religious zeal, but which were in fact the necessary effects of it. The intensity of their feelings on one subject made them tranquil on every other. One overpowering sentiment had subjected to itself pity and hatred, ambition and fear. Death had lost its terrors and pleasure its charms. They had their smiles and their tears, their raptures and their sorrows, but not for the things of this world. Enthusiasm had made them Stoics, had cleared their minds from every vulgar passion and prejudice, and raised them above the influence of danger and of corruption. It sometimes might lead them to pursue unwise ends, but never to choose unwise means. They went through the world, like Sir Artegal's iron man Talus with his flail, crushing and trampling down oppressors, mingling with human beings, but having neither part nor lot in human infirmities, insensible to fatigue, to pleasure, and to pain, not to be pierced by any weapon, not to be withstood by any barrier.—Macaulay's *Essay on Milton.*

In the first sentence the author states his topic. The same thought is repeated in all the sentences that follow, and yet each makes a distinct advance in the author's thought.

The first sentence makes but a vague impression upon our minds, but after we have come to the end this vague impression has given place to a definite idea.

2. Definition.—A paragraph in exposition may be developed by definition. This may include telling what it is not as well as telling what it is; for it always makes our understanding of something more definite, if we know just what we do not mean by it. In the following paragraph from Lord Chesterfield's *Letters to his Son* we learn what that nobleman's idea of good company was by this method of definition:

> Good company is not what respective sets of company are pleased either to call or think themselves; but it is that company which all the people of the place call, and acknowledge to be, good company, notwithstanding some objections which they may form to some of the individuals who compose it. It consists chiefly (but by no means without exception) of people of considerable birth, rank, and character: for people of neither birth nor rank, are frequently, and very justly, admitted into it, if distinguished by any peculiar merit, or eminency in any liberal art or science. Nay, so motley a thing is good company, that many people, without birth, rank, or merit, intrude into it by their own forwardness, and others slide into it by the protection of some considerable person; and some even of indifferent characters and morals make part of it. But, in the main, the good part preponderates, and people of infamous and blasted characters are never admitted. In this fashionable good company, the best manners, and the best language, of the place are most unquestionably to be learnt; for they establish, and give the tone to both, which are therefore called the language and manners of good company: there being no legal tribunal to ascertain either.

3. Giving Details.—A paragraph in exposition may be developed by giving details, that is, by going into particulars; as may be seen in the following example, in which Macaulay describes the sufferings endured by the great Samuel Johnson before he became famous:

> The effect of the privations and sufferings which he endured at this time was discernible to the last in his temper and deportment. His manners had never been courtly. They now became almost savage. Being frequently under the necessity of wearing shabby coats and dirty shirts, he became a confirmed sloven. Being often very hungry when he sat down to his meals, he contracted a habit of eating with ravenous

greediness. Even to the end of his life and even at the tables of the great, the sight of food affected him as it affects wild beasts and birds of prey. His taste in cookery, formed in subterranean ordinaries and alamode beefshops, was far from delicate. Whenever he was so fortunate as to have near him a hare that had been kept too long, or a meat pie made with rancid butter, he gorged himself with such violence that his veins swelled, and the moisture broke out on his forehead. The affronts which his poverty emboldened stupid and low-minded men to offer to him would have broken a mean spirit into sycophancy, but made him rude even to ferocity. Unhappily the insolence which, while it was defensive, was pardonable, and in some sense respectable, accompanied him into societies where he was treated with courtesy and kindness. He was repeatedly provoked into striking those who had taken liberties with him. All the sufferers, however, were wise enough to abstain from talking about their beatings, except Osborne, the most rapacious and brutal of booksellers, who proclaimed everywhere that he had been knocked down by the huge fellow whom he had hired to puff the Harleian Library.

The first sentence is the general statement of the fact. Under that Macaulay gives in detail how Johnson's temper and conduct showed the effect of privation and suffering.

4. Illustration and Example.—A paragraph in exposition may be developed by the use of apt illustrations or examples.

An abstract statement of a proposition may at first reading mean very little to us, but if it is illustrated by well-known facts, it becomes full of life and reality. All of Æsop's *Fables* are illustrations of certain moral truths. Had the morals been given alone they would be of no more interest to us than the proverbs in the old-time copy-books. But given as they are, in connection with the stories, they become living and full of meaning. In literature such a means of exposition is very frequent. Read the selection from *Sesame and Lilies* on page 137. You see what a variety of examples Ruskin uses to illustrate what most people mean by advancement in life. Indeed, the force of the passage would be almost entirely lost were it not for the apt illustrations.

Inadequate or Superfluous Illustration.—It is necessary to remember, when illustrating a theme, that the illustration loses its force if it is inadequate or inappropriate. What is worse, it even tends to obscure the subject. One

of the most successful men of modern times to make his meaning clear by means of an apt story well told was Abraham Lincoln. If you read some of his stories you will find that often behind the amazing wit there lay some lesson which he sought to teach.

Diagrams.—Often it is advisable to insert a diagram to make what has been said more lucid. Thus, the lecture by Tyndall on page 129 would be a little confusing without the accompanying diagram. It is no sign of literary weakness to employ at times a diagram. The only caution is that there should be evident need for one.

5. Comparison.—A paragraph in exposition may be developed by the use of apt comparisons. You should remember here that the comparison must be with objects familiar to every reader. If you should choose something that itself needs explanation, you would be merely adding to your own labor, without attaining your end. It is equally foolish to use comparison after comparison when one good one will suffice, for you will be needlessly taking up the time of your reader.

The following paragraph from Macaulay's *Essay on Milton* is an excellent example of this variety of paragraph development:

Ariosto tells a pretty story of a fairy, who, by some mysterious law of her nature, was condemned to appear at certain seasons in the form of a foul and poisonous snake. Those who injured her during the period of her disguise were for ever excluded from participation in the blessings which she bestowed. But to those who, in spite of her loathsome aspect, pitied and protected her, she afterwards revealed herself in the beautiful and celestial form which was natural to her, accompanied their steps, granted all their wishes, filled their houses with wealth, made them happy in love and victorious in war. Such a spirit is Liberty. At times she takes the form of a hateful reptile. She grovels, she hisses, she stings. But woe to those who in disgust shall venture to crush her! And happy are those who, having dared to receive her in her degraded and frightful shape, shall at length be rewarded by her in the time of her beauty and her glory!

6. Giving Reasons.—A paragraph in exposition may be developed by establishing, or enforcing, the topic by means of reasons. Here we begin to pass from exposition into

argument. There is, however, this difference. In argument by means of reasons you attempt to make your reader accept the truth of your proposition; in exposition you merely strive to account for some fact by giving some antecedent facts which make it possible.

The following paragraph from Irving's *Life of Goldsmith*, in which the author attempts to account for some of the strange traits in the poet's character, illustrates this method of paragraph development:

Much, too, of this intact purity of heart may be ascribed to the lessons of his infancy under the paternal roof; to the gentle, benevolent, elevated, unworldly maxims of his father, who, "passing rich with forty pounds a year," infused a spirit into his child which riches could not deprave nor poverty degrade. Much of his boyhood, too, had been passed in the household of his uncle, the amiable and generous Contarine; where he talked of literature with the good pastor, and practised music with his daughter, and delighted them both by his juvenile attempts at poetry. These early associations breathed a grace and refinement into his mind and tuned it up, after the rough sports on the green, or the frolics at the tavern. These led him to turn from the roaring glees of the club, to listen to the harp of his cousin Jane; and from the rustic triumph of "throwing sledge," to a stroll with his flute along the pastoral banks of the Inny.

EXERCISES

I. Study the paragraphs of exposition quoted in Chapter VI. What is the topic of each paragraph? Is the topic stated in a topic sentence? How is the topic developed by the successive sentences?

Do the same with any paragraphs of exposition you may find in your reading.*

Examine any paragraphs of exposition you may have written. How are they developed?

II. Write single paragraphs of exposition on one or more of the following topics given in topic sentences:

1. Heat is radiant activity.
2. A hammock is the best place in the world for day dreaming.
3. It is not difficult to learn to swim.
4. The earth worm is useful to man.
5. One swallow does not make a summer.
6. It is not difficult to make —— (some simple object).
7. Character is not reputation.
8. The tramp has one queer habit.
9. There is one thing I admire about the modern newspaper.

* The paragraphs by Macaulay are especially well adapted for this exercise.

10. It is not so difficult to find the house.

Criticise the development of the paragraphs you have written.

III. The following are a list of subjects for short expositions. Select such as interest you and write on them. Criticise the paragraphs you write on each.

1. Machines (of any kind).
2. Carpet weaving (or any other familiar industry).
3. Habits of certain birds.
4. Influence of boon companions.
5. Beggars.
6. Holidays.
7. The composition of air.
8. An electric dynamo.
9. New styles.
10. Novelties.

IV. Criticise the unity, coherence, and emphasis of all the paragraphs you have written.

d. Development of the Argumentative Paragraph

The same care in paragraph development we saw was necessary in exposition is needed also in argument. Here each argument you make in the establishment of your proposition needs a separate paragraph.

Methods of Development.—There are in general two methods of procedure in developing such a paragraph. In the first, you begin with a statement of what you expect to prove in your paragraph, and follow this by an orderly arrangement of the sentences, which give your reasons for its acceptance. This is the method employed in the paragraph quoted from Ruskin's *Ethics of the Dust*, page 187. The author begins with a question which implies that he considers diamonds of no real value. The sentences that follow give the reasons why you also should accept this valuation.

The second method is by stating certain well-known facts first, and then, by their means, forcing the reader to accept the only conclusion to which they lead. This conclusion is usually found in the last sentences of the paragraph. The following paragraph from Irving's *Life of Goldsmith* will make this clear:

It has been questioned whether he really had any religious feeling. Those who raise the question have never considered well his writings; his "Vicar of Wakefield," and his pictures of the Village Pastor, present religion under its most endearing forms, and with a feeling that could only flow from the deep convictions of the heart. When his fair travel-

ing companions at Paris urged him to read the Church Service on a Sunday, he replied that "he was not worthy to do it." He had seen in early life the sacred offices performed by his father and his brother, with a solemnity which had sanctified them in his memory; how could he presume to undertake such functions? His religion has been called in question by Johnson and by Boswell; he certainly had not the gloomy hypochondriacal piety of the one, nor the babbling mouth-piety of the other; but the spirit of Christian charity breathed forth in his writings and illustrated in his conduct, gives us reason to believe he had the indwelling religion of the soul.

EXERCISES

I. Examine all the argumentative paragraphs quoted in Chapter VII. Notice how they are developed. Do the same with any argumentative paragraphs you may now be reading. Criticise any such paragraphs you may have written.

II. Write single argumentative paragraphs upon any of the following subjects that attract you. Which method of development do you find best in each case?

1. Shall I feed every tramp who calls at my door?
2. Julius Caesar was a tyrant.
3. Was Shylock to be blamed for his cruelty?
4. Is Lady Rowena an ideal heroine?
5. I think the study of —— has more value in developing the powers of the mind than the study of ——.
6. Am I my brother's keeper?
7. A compulsory education law saves many a man from crime.
8. Shall I go to —— on my vacation?
9. The "newspaper habit" is productive of one great evil.
10. I cannot understand why people are so foolishly superstitious about Friday.

III. If any of the above subjects suggest to you a more extended treatment than can be put into a single paragraph, expand your composition. Criticise the development, and the unity, coherence and emphasis of each paragraph.

CONCLUSION

In conclusion it may be well for you to remind yourself that a considerable amount of variety, both in the structure and in the length of the paragraph, is necessary. Long paragraphs should be followed by short, and frequent paragraphs of transition and summary should be introduced into a long composition. For monotony in anything is always fatal to interest.

EXERCISES

I. From the following topic sentences select two, and construct short paragraphs. Where possible use the topic sentences in the paragraphs you write.

1. A penny saved is a penny earned.
2. A stitch in time saves nine.
3. All is not gold that glitters.
4. The enemy came down upon us.
5. The train continued its mad flight into the night.
6. Shall I go down town to-day?
7. I looked and a wonderful sight met my gaze.
8. Mr. Squash was as ugly as he was wealthy.
9. It is a silent summer evening.
10. Uneasy lies the head that wears a crown.
11. Yes, he was a strange combination of the grave and the gay.
12. Every young man should be interested in politics.

II. From the following list of subjects make key sentences for paragraphs. (Be careful that your key sentence does not contain too much material for a single paragraph.)

1. Sugar.
2. My Dog.
3. An Automobile.
4. The Last Run.
5. My Wish.
6. The Mississippi.
7. Railway Accidents.
8. Manual Training.
9. Themes in English.
10. Boys' Books.

III. Select five subjects of your own. Make key sentences to each. Write the paragraphs.

IV. Tell the story of Tennyson's *Charge of the Light Brigade* in one paragraph. See that the connection between the sentences is clear. Do the same with other short stories in poetry.

V. Retell the story of *Paul Revere* in several paragraphs. See that the connection between the paragraphs is perfectly clear. Do this with other stories in poetry.

VI. Disarrange the sentences in a paragraph you are reading, as, for example, the one on page 186. Try to rearrange it again. Continue this exercise with other paragraphs until you have learned what coherence and emphasis are.

The following are a number of paragraphs which can well be used for critical analysis. Notice their unity, coherence, and the place of emphasis. If you can, find the key sentences; if not, try to make them for yourselves.

PARAGRAPHS FOR CRITICAL STUDY

I

Thus ended the career of Sir John Moore, a man whose uncommon capacity was sustained by the purest virtue, and governed by a disinterested patriotism more in keeping with the primitive than the luxuri-

ous age of a great nation. His tall, graceful person, his dark searching eyes, strongly defined forehead, and singularly expressive mouth, indicated a noble disposition and a refined understanding. The lofty sentiments of honor habitual to his mind, were adorned by a subtle playful wit, which gave him in conversation an ascendancy he always preserved by the decisive vigor of his actions. He maintained the right with a vehemence bordering upon fierceness, and every important transaction in which he was engaged increased his reputation for talent, and confirmed his character as a strong enemy to vice, a steadfast friend to merit, a just and faithful servant of his country. The honest loved him, the dishonest feared him. For while he lived he did not shun, but scorned and spurned the base, and with characteristic propriety they spurned at him when he was dead.—Napier's *History of the War in the Peninsula.*

2

Twice in history has there been witnessed the struggle of the highest individual genius against the resources and institutions of a great nation; and in both cases the nation has been victorious. For seventeen years Hannibal strove against Rome; for sixteen years Napoleon Bonaparte strove against England. The efforts of the first ended in Zama, those of the second in Waterloo.—Arnold's *History of Rome.*

3

The generality of princes, if they were stripped of their purple, and cast naked into the world, would immediately sink to the lowest rank of society, without a hope of emerging from their obscurity. But the personal merit of Julian was, in some measure, independent of his fortune. Whatever had been his choice of life, by the force of intrepid courage, lively wit, and intense application, he would have obtained, or at least he would have deserved, the highest honors of his profession; and Julian might have raised himself to the rank of minister, or general, of the state in which he was born a private citizen. If the jealous caprice of power had disappointed his expectations; if he had prudently declined the paths of greatness, the employment of the same talents in studious solitude would have placed, beyond the reach of kings, his present happiness and his immortal fame. When we inspect, with minute, or perhaps malevolent attention, the portrait of Julian, something seems wanting to the grace and perfection of the whole figure. His genius was less powerful and sublime than that of Caesar; nor did he possess the consummate prudence of Augustus. The virtues of Trajan appear more steady and natural, and the philosophy of Marcus is more simple and consistent. Yet Julian sustained adversity with firmness, and prosperity with moderation. After an interval of one hundred and twenty years from the death of Alexander Severus, the Romans beheld an emperor who made no distinction between his duties and his pleasures; who labored to relieve the distress, and to revive the spirit, of his

subjects; and who endeavored always to connect authority with merit, and happiness with virtue. Even faction, and religious faction, was constrained to acknowledge the superiority of his genius, in peace as well as in war, and to confess, with a sigh, that the apostate Julian was a lover of his country, and that he deserved the empire of the world.—Gibbon's *Decline and Fall of the Roman Empire.*

4

The temper and character which prevail in our colonies are, I am afraid, unalterable by any human art. We cannot, I fear, falsify the pedigree of this fierce people, and persuade them that they are not sprung from a nation in whose veins the blood of freedom circulates. The language in which they would hear you tell them this tale would detect the imposition; your speech would betray you. An Englishman is the unfittest person on earth to argue another Englishman into slavery.—Burke's *Speech on Conciliation with America.*

5

The fair understanding between Sir Roger and his chaplain and their mutual concurrence in doing good, is the more remarkable because the very next village is famous for the differences and contentions that rise between the parson and the squire, who live in a perpetual state of war. The parson is always preaching at the squire, and the squire, to be revenged on the parson, never comes to church. The squire has made all his tenants atheists and tithe stealers; while the parson instructs them every Sunday in the dignity of his order, and insinuates to them in almost every sermon that he is a better man than his patron. In short, matters are come to such an extremity that the squire has not said his prayers either in public or private this half year; and that the parson threatens him, if he does not mend his manners, to pray for him in the face of the whole congregation.—Addison's *Spectator.*

6

Would you know whether the tendency of a book is good or evil? Examine in what state of mind you lay it down. Has it induced you to suspect that what you have been accustomed to think unlawful may after all be innocent, and that that may be harmless which you have hitherto been taught to think dangerous? Has it tended to make you dissatisfied and impatient under the control of others; and disposed you to relax in that self-government, without which both the laws of God and man tell us there can be no virtue, and consequently no happiness? Has it attempted to abate your admiration and reverence for what is great and good, and diminish in you the love of your country and your fellow creatures? Has it addressed itself to your pride, your vanity, your selfishness, or any other of your evil propensities? Has it defiled

your imagination with what is loathsome, and shocked the heart with what is monstrous? Has it disturbed the sense of right and wrong which the Creator has implanted in the human soul? If so—if you are conscious of all or any of these effects, or if having escaped from all, you have felt that such were the effects it was intended to produce, throw the book in the fire whatever name it may bear in the title page! Throw it in the fire, young man, though it should have been the gift of a friend! Young lady, away with the whole set, though it should be the prominent furniture of a rose-wood book case.—Southey's *Doctor*.

7

At last, at the bottom of a hill, they came to a spring: not such a spring as you see here, which soaks up out of a white gravel in a bog, among red fly-catchers, and pink bottle-heath, and sweet white orchis; nor such a one as you may see too here, which bubbles up under the warm sand-bank in the hollow lane, by the great tuft of lady ferns, and makes the sand dance reels at the bottom, day and night, all the year around; not such a spring as either of those: but a real North country limestone fountain, like one of those in Sicily or Greece, where the old heathen fancied the nymphs sat cooling themselves the hot summer's day, while the shepherds peeped at them from behind the bushes. Out of a low cave of rock, at the foot of a limestone crag, the great fountain rose, quelling and bubbling and gurgling, so clear that you could not tell where the water ended and the air began; and ran away under the road, a stream large enough to turn a mill, among blue geranium, and golden globe-flower, and wild raspberry, and the bird-cherry with its tassels of snow.—Kingsley's *Water Babies*.

8

A poor relation is the most irrelevant thing in nature—a piece of impertinent correspondency—an odious approximation—a haunting conscience—a preposterous shadow, lengthening in the noontide of our prosperity—an unwelcome remembrance—a perpetual recurring mortification—a drain on your purse—a more intolerable run upon your pride—a drawback upon success—a rebuke to your rising—a stain in your blood—a blot on your 'scutcheon—a rent in your garment—a death's head at your banquet—a Mordecai at your gate, a Lazarus at your door—a lion in your path—a frog in your chamber—a fly in your ointment—a mote in your eye—a triumph to your enemy, an apology to your friends—the one thing not needful—the hail in harvest—the ounce of sour in a pound of sweet.—Lamb's *Poor Relations*.

9

In like manner, we sometimes fall in with persons who have seen much of the world, and of the men who, in their day, have played a conspicuous part in it, but who generalize nothing, and have no ob-

servation, in the true sense of the word. They abound in information and detail, curious and entertaining, about men and things; and, having lived under the influence of no very clear or settled principles, religious or political, they speak of everyone and everything, only as so many phenomena, which are complete in themselves, and lead to nothing, not discussing them, or teaching any truth, or instructing the hearer, but simply talking. No one would say that these persons, well informed as they are, had attained to any great culture of intellect or to philosophy.—Cardinal Newman's *Knowledge Viewed in Relation to Learning*.

10

On the one side chastity contends; on the other wantonness: here purity, there pollution; here integrity, there treachery; here piety, there villainy; here constancy, there madness; here honesty, there baseness; here continence, there lust. In short equity, temperance, fortitude, prudence, all the virtues, struggle with iniquity, luxury, cowardice, rashness, all the vices. Finally, plenty fights with want, a good purpose with a ruined one, a sane mind with insanity; in short, well-grounded hope with absolute despair. In such a conflict, were every human aid to fail, would not the immortal gods compel such conspicuous virtue to triumph over such complicated vice!—Cicero *Against Catiline*.

11

Under the influence of this rapidly increasing knowledge, people have begun, in all forms of government, to think, and to reason, on affairs of state. Regarding government as an institution for the public good, they demand a knowledge of its operations, and a participation in its exercise. A call for a Representative system, wherever it is not enjoyed, and where there is already intelligence enough to estimate its value, is perseveringly made. Where men may speak out, they demand it; where the bayonet is at their throats, they pray for it.—Webster's *First Bunker Hill Oration*.

CHAPTER IX

SENTENCES

Importance of Care in Sentence Structure.—Your composition may have an excellent idea skilfully planned, and it may be written out in a series of well connected and coherent paragraphs; but if the sentences are ungrammatical, or rhetorically clumsy, your work will fail to produce the desired effect. Your clothes may be of good material, but if they are carelessly made, or not in the prevailing style, you will not be well dressed. Just so is it with your sentences; if these are not put together carefully and in accordance with the prevailing good use, your writing will not have what is called style. For style in writing is shown mainly in the construction and the use of sentences.

Practical Hints.—The ability to write, and to combine properly, good sentences may be acquired, in the first place, by listening as much as possible to those who speak correctly and elegantly; second, by frequently reading aloud from the best writers, and by memorizing striking passages; and third, by carefully studying and rewriting the sentences you have put down hastily in the first draft of your own compositions. In this revision you must keep constantly in mind the rules of grammar and rhetoric, which sum up what may be called good use in speaking and writing.

You possibly remember this old definition, "A sentence is one complete thought expressed in words." As far as the grammatical classification and analysis of sentences are concerned, it is presupposed that you have already been sufficiently trained, and that you know the meaning of such terms as subject, predicate, object, modifiers, phrase, clause, etc. Our classification and treatment of sentences here

will depend upon their use in composition, and upon their rhetorical effect.

I. SENTENCES CLASSIFIED ACCORDING TO THE THOUGHT

There are in this classification two general classes of sentences. (1) *Simple Sentences*, which contain single ideas for subject and predicate; and (2) *Compound Sentences*, which contain two or more independent clauses, each with its own subject and predicate. Such clauses very often for rhetorical effect should be treated as separate and independent sentences.

1. *Simple Sentences*

Simple and Complex Sentences.—A simple sentence contains one subject and one predicate, with or without modifiers. These modifiers may be either single words, phrases, or clauses. When the modifiers are clauses, each with its own subordinate subject and predicate, the sentence is commonly called a *Complex Sentence*, but its general structure does not differ from that of the simple sentences. For example, an adverbial clause is often nothing but an adverb, and may often be advantageously reduced to an adverbial phrase, or even to a single word. For instance, the sentence, "He looked at it as if he felt great sorrow," may be condensed to, "He looked at it with great sorrow," or to "He looked at it very sorrowfully." In a similar way what is called a simple sentence may be expanded by substituting phrases or clauses for single adverbs, adjectives, or nouns.*

Substitution.—It will often happen that, for the sake of brevity or force, you will wish to condense some of your sentences, and, at other times, for the sake of clearness, smoothness, or some other cause, you may wish to expand them. Considerable practice, then, in both expansion and condensation will be of great service to you.

*Simple sentences may have compound subjects or predicates, or both; as, "John and James were rowing and fishing to-day." But in such cases the different ideas are grouped together and considered as one general idea.

EXERCISES

I. In the following sentences, condense by changing clauses to phrases, or phrases to single words; but make no change unless you are certain that the sentence is improved.

1. Sir Walter Scott was unjust to himself, when after his great failure he wrote almost without cessation.
2. When Marcus Messala and Marcus Piso were consuls, Caesar conducted his first campaign in Gaul.
3. The large oak trees, which grew in the very heart of the woods, were held sacred by the Druids.
4. I ask this question in order that I may find out what you know.
5. A thing which is beautiful is a joy forever.
6. John, with his brother who was younger than he, went out for a ride in the park that was not far distant.
7. Popular opinions are often true, but they are seldom or never the whole truth.
8. At Concord our fathers fired the shot which was heard around the world.
9. Though Elizabeth was buried in foreign intrigues, she was above all an English sovereign.
10. The Mosque of Omar occupies the site of Solomon's Temple, and it is the most graceful building in the world.

II. Do the same with the sentences in one of your own themes.

III. In the following sentences expand by changing single words to phrases, or phrases to clauses; but make no change unless you are certain that the sentence is improved:

1. No poet of the first class has ever left a school behind him, his imagination being incommunicable.
2. The sun having risen, we set out on our journey.
3. Everybody concedes Washington's having been a purer patriot than Napoleon.
4. Read by so many, the plays of Shakespeare still have their influence upon the imagination of our generation.
5. What man does not lament not having seen Booth's Hamlet?
6. Many people fail neglecting their business.
7. Caring for our bodies, we cannot always keep them in health and vigor.

IV. Do the same with the sentences in one of your own themes.

V. Examine the following groups of short sentences: They are to be combined each into one long sentence. First select those you think ought to make the principal clauses. Place the others near the words, phrases, or clauses they modify. Rewrite each group in one sentence with adjective or adverb clauses.

1. They were in another scene. They were in another place. They were in a room. This room was not very large.

This room was not very handsome. This room was comfortable.

2. Time went by in the house after that. There was not much change. There were three now instead of four. This was a perpetual reminder of their loss.
3. He was conscious of being exhausted. He was conscious of being overcome by an irresistible drowsiness. He was conscious, further, of being in his own room.
4. So he begged her to repeat the story. She was but too glad to do this. She loved the story. She believed the story. It was as if it had all been written in the Bible.
5. There dawned upon me gradually a conviction. This dawned upon me when I recovered from this stupor. The conviction startled me more than the coincidence.

Direct and Indirect Discourse.—There is one special use of noun clauses to which you should pay special attention. It occurs when you wish to report some speaker's words. If you quote them just as they were used by the speaker, you employ what is called *Direct Discourse.* If you report the speaker's words, changing the first person to the third, and the present and future tenses to the past, you will employ *Indirect Discourse.* Good use requires that the clauses of direct discourse be enclosed in quotation marks (" "), and when a quotation occurs within a quotation single marks be also employed (" ' ' "). In indirect discourse no quotation marks are used.

In the following quotation both varieties of discourse are used, the former quotation is direct, the latter indirect:

"I told you," he cried, "that James said he would never stand it."

If direct discourse had been used throughout, it would have been written:

"I told you," he cried, "that James said, 'I will never stand it.' "

The ability to use direct and indirect discourse can be acquired only by considerable practice. Avoid the monotonous repetition of, "I said," or, "said I," or "he said," or "said he." It is well to vary from the direct to the indirect. At times you will find it is quite unnecessary to tell who made the remarks.

Read over the following from Stevenson's *Treasure Island*. It is an account of the attack of the mutineers under John Silver upon the captain's party. Notice how the author avoids monotony, by using other words besides "said" to express speech.

An hour passed away.

"Hang them!" said the Captain. "This is as dull as the doldrums. Gray, whistle for a wind."

And just at that moment came the first news of the attack.

"If you please, sir," said Joyce, "if I see anyone, am I to fire?"

"I told you so!" cried the Captain.

"Thank you, sir," returned Joyce, with the same quiet civility.

Nothing followed for a time, but the remark had set us all on the alert, straining ears and eyes—the musketeers with their pieces balanced in their hands, the Captain out in the middle of the block-house, with his mouth very tight and a frown on his face.

So some seconds passed, till suddenly Joyce whipped up his musket and fired. The report had scarcely died away ere it was repeated and repeated from without in a scattering volley, shot behind shot, like a string of geese, from every side of the inclosure. Several bullets struck the log-house, but not one entered; and, as the smoke cleared away and vanished, the stockade and the woods around it looked as quiet and empty as before. Not a bough waved, not the gleam of a musket-barrel betrayed the presence of our foes.

"Did you hit your man?" asked the Captain.

"No, sir," replied Joyce. "I believe not, sir."

"Next best thing to tell the truth," muttered Captain Smollett. "Load his gun, Hawkins. How many should you say there were on your side, doctor?"

"I know precisely," said Doctor Liversey. "Three shots were fired on this side. I saw the three flashes—two close together—one farther to the west."

"Three!" repeated the Captain. "And how many on yours, Mr. Trelawney?"

But this was not so easily answered.

EXERCISES

I. Try to reproduce some conversation that has taken place between you and a friend. Repeat, as far as possible, the words as they were employed on that occasion.

II. Write a short anecdote involving conversation.

(*a*) Give the dialogue in indirect discourse.

(*b*) Rewrite it using direct discourse.

(*c*) Rewrite it using both direct and indirect discourse, where each seems to produce the better effect. Be very care-

ful in your use of quotation marks, and your paragraphing. Be sure to secure variety in the words you use to express speech.

III. Take some dialogue in any story you may be interested in, and turn the direct to indirect discourse. Notice the effect.

IV. Overhear the plan of three boys (give their names) to rob your peach orchard. Use first direct and then indirect discourse.

V. Three girls are trying to decide what gowns they should wear to an afternoon party. Write out their conversation, using direct and indirect discourse.

VI. Discuss a part of your day's work with a friend.

VII. Ask for and receive directions to go from your city to some other city. Use direct and indirect discourse.

2. *Compound Sentences*

Independent Clauses.—In the grammars a compound sentence is usually defined as one consisting of at least two independent clauses. This independence is of course only grammatical independence, for the thoughts expressed in the independent clauses should be so closely related, as to be component parts of a larger thought. It is here that you are most liable to make mistakes, for though it is generally not so difficult to make the distinction between independent and dependent, or subordinate clauses, it is sometimes hard to tell whether or not two or more independent clauses are closely enough related to be put together into a compound sentence. It is difficult to lay down any exact rules. Some writers on rhetoric, indeed, have gone so far as to say that no sentence should begin with *and*, or *but*, or *so*, etc.; but the usage of many of the best writers shows that certain legitimate rhetorical effects may be obtained by doing so. These, however, are special instances and it will be safe for you, in general, to observe the following suggestions:

Suggestions.—Join together in one compound sentence two or more independent clauses which bear the relation to each other of—

a. A statement and its repetition in some other form or forms; as, "Caesar crossed the Rubicon, and Rome was free no more," or, "The hearts of men are their books; events are their tutors; great actions are their eloquence."

b. A statement and its alternative or alternatives; as, "You must take back what you say, or I shall prove your statements false."

c. A statement and its contrast; as, "Not that I loved Caesar less, but that I loved Rome more," or, "I come to bury Caesar, not to praise him."

d. A statement and its consequence, or a conclusion from it; as, "He was ambitious, therefore I slew him," or, "I missed the train, so I returned home," or, "The morals of the Romans were corrupted, hence they could not retain their freedom."

Furthermore a compound sentence may be made up of related compound sentences, if the connection in thought be sufficiently close; as, "Trust men, and they will be true to you; treat them greatly, and they will show themselves great."

EXERCISES

I. Examine the following groups of short sentences. Combine into longer sentences, where such combination would be an improvement. Be careful to select in each group the main or central idea for the principal clause.

1. By degrees the children and their emotions got out of the parlor. They got out by one step at a time. They got up to the top of the house. There they went to bed. There they subsided. All this was enough.
2. The ghost's light was burning high and bright. Scrooge observed this. Scrooge dimly connected this with the ghost's influence over him. Scrooge seized the extinguisher cap. Scrooge by a sudden action pressed it down upon its head.
3. There in the west was the Great Pyramid. It hid the sun from view. It utilized the last departing rays. It cast a great sharp shadow eastward. It cast it eastward across the necropolis of the desert. It has done so ever since the slaves of Cheops placed the last stone upon the apex.

II. Make two sentences of the following group of sentences:

The spider made another exertion. At the same time Bruce was forming this resolution. The spider made another exertion. It made it with all the force it could muster. It fairly succeeded. It fastened its thread to the beam. It had often attempted in vain to reach it. Bruce saw the success of the spider. He resolved to try his own fortune. He had never before gained a victory. He never afterward suffered any great check or defeat.

II. SENTENCES CLASSIFIED ACCORDING TO RHETORICAL EFFECT.

1. *Loose and Periodic Sentences*

Definitions.—The *Loose Sentence* is one in which the words and clauses are so arranged that you can stop at least once before you come to the end, yet what you have read will be grammatically a complete sentence, and will also make perfect sense. On the other hand, the *Periodic Sentence* is one in which both the meaning and the grammatical structure are incomplete until the last word is reached. Study the following examples. The first sentence is loose; the second is periodic:

When a child, what a mysterious pleasure it was to witness their [the chimney sweepers'] operations! to see a chit no bigger than one's self enter, one knew not by what process, into what seemed the *fauces Averni*—to pursue him in imagination, as he went sounding on through so many dark stifling caverns, horrid shades! to shudder with the idea that "now, surely, he must be lost forever!"—to revive at hearing his feeble shout of discovered delight, and then (O fulness of delight!) running out of doors, to come just in time to see the sable phenomenon emerge in safety, the brandished weapon of his art victorious like some flag waved over a conquered citadel!—Lamb's *Praise of Chimney Sweepers.*

That stifled hum of midnight, when Traffic has lain down to rest, and the chariot wheels of Vanity, still rolling here and there through distant streets, are bearing her to halls roofed in, and lighted to the due pitch for her; and only Vice and Misery, to prowl or to moan like night birds, are abroad; that hum, I say, like the stertorous, unquiet slumber of sick Life, is heard in Heaven!—Carlyle's *Sartor Resartus.*

Compromise Sentence.—You may also combine the loose and periodic structure in the same sentence. You may have certain clauses in your sentence periodic, but the structure as a whole be loose; or you may have a number of loosely constructed clauses arranged in such a way that the effect of the whole will be periodic. The following are examples:

1. So completely did these masters in their art, Hyder Ali and his more ferocious son, absolve themselves of their impious vow, that, when

the British army traversed, as they did, the Carnatic for hundreds of miles in all directions, through the whole line of their march, they did not see one man, not one woman, not one child, not one four-footed beast of any description whatever.

2. And this our life, exempt from public haunt,
Finds tongues in trees, books in the running brooks,
Sermons in stones, and good in everything.

2. *Parallel Structure*

In both loose and periodic sentences you may have what is called parallel structure, that is, when there is a similarity in thought in the different parts of your sentence, there should be similarity in the rhetorical arrangement, and in grammatical construction. Thus, if the active voice occur in one part, it should in the other; if the predicate go before the subject in one, it should in the other, etc. Should you change the form of your clauses, when the thoughts are similar, your sentence will sound awkward. Most people enjoy balance, or symmetry, and to secure this in your sentences you should be careful not to make any needless change of subject or person; of voice, mood, or tense; of infinitive to participial phrase, or *vice versa;* or of word order. The following sentences are good examples of neglect of parallel structure:

He was ready for running or to fight.
Coal is generally used in the furnace, but some use coke.
Military training teaches obedience, to think quickly, and the commanding of others.

Read the following sentence from Burke's speech on Conciliation:

Do you imagine then, that it is the land tax act which raises your Revenue? that it is the annual vote in the committee of supply which gives you your army? or that it is the mutiny bill which inspires it with bravery and discipline?

Here we have a number of parallel clauses. How would they sound were you to invert the order of the words in one or two of them? The reader surely would not thank you for the change.

Much of the beauty of poetry is gained for it by this parallelism of form and sense. The following from Coleridge's *Christabel* deserves your study:

Is the night chilly and dark?
The night is chilly, but not dark.
The thin gray cloud is spread on high.
It covers but not hides the sky.
The moon is behind, and at the full;
And yet she looks both small and dull.
The night is chill, the cloud is gray;
'Tis a month before the month of May
And the Spring comes slowly up this way.

Balance.—Certain varieties of parallel structure have received special names. A sentence containing two clauses in which the different parts of speech occupy the same relative positions is called a *Balanced Sentence;* for example:

Let such teach others who themselves excel,
And censure freely who have written well.—*Pope.*

You see how each clause accurately balances the other, and gains force by association with it.

Antithesis.—When the clauses which are balanced against each other are directly opposite in meaning, the sentence is called an *Antithesis;* for example:

Death might come in honor on the field; it might come in disgrace on the scaffold.—*Webster.*

You see how each clause gains by contrast with the other. Antithesis is also considered a figure of speech.

Climax.—A sentence composed of words, phrases, or clauses, arranged in series, each part stronger than its predecessor, and the strongest at the end, is called a *Climax.* As in the balanced sentence, each part gains strength by association with the other; and in addition the last gathers up the strength of the whole series, as it were, into a focus. Among the best examples of brief climaxes is this by Milton on Death:

Black it stood as Night,
Fierce as ten furies, terrible as Hell.

And Cicero's description of Catiline's flight:

Abiit, excessit, evasit, erupit.

Also this from his oration against Verres:

To bind a Roman citizen is an outrage, to scourge him is an atrocious crime, to put him to death is almost a parricide, but to crucify him—what shall I call it?

Moreover, not only the parts of a sentence, but a series of sentences, may be arranged in climactic order. For example, read the following, the last paragraph of Webster's *Second Bunker Hill Oration:*

And now, friends and fellow-citizens, it is time to bring this discourse to a close. We have indulged in gratifying recollections of the past, in the prosperity and pleasures of the present, and in high hopes for the future. But let us remember that we have duties and obligations to perform, corresponding to the blessings which we enjoy. Let us remember the trust, the sacred trust, attaching to the rich inheritance which we have received from our fathers. Let us feel our personal responsibility, to the full extent of our power and influence, for the preservation of the principles of civil and religious liberty. And let us remember that it is only religion, and morals, and knowledge, that can make men respectable and happy, under any form of government. Let us hold fast the great truth, that communities are responsible, as well as individuals; that no government is respectable, which is not just; that without unspotted purity of public faith, without sacred public principle, fidelity, and honor, no mere forms of government, no machinery of laws, can give dignity to political society. In our day and generation let us seek to raise and improve the moral sentiment, so that we may look, not for a degraded, but for an elevated and improved future. And when both we and our children shall have been consigned to the house appointed for all living, may love of country and pride of country glow with equal fervor among those to whom our names and our blood shall have descended! And then, when honored and decrepit age shall lean against the base of this monument, and troops of ingenuous youth shall be gathered round it, and when the one shall speak to the other of its objects, the purposes of its construction, and the great and glorious events with which it is connected, there shall rise from every youthful breast the ejaculation, "Thank God, I—I also—am an American!"

Anticlimax.—A series where the last expression instead of being the strongest, is weaker than those that have gone before, is called an *Anticlimax.* This, either intentionally,

or unintentionally, always produces a comic effect; for example:

> Then flashed the living lightning from her eyes,
> And screams of horror rent the affrighted skies,
> Not louder shrieks to pitying Heaven are cast
> When husbands or when lap-dogs breathe their last.—*Pope.*

> And thou, Dalhousie, the great God of War,
> Lieutenant Colonel to the Earl of Mar.

He was a devoted husband, an exemplary parent, an honest man, and a first-rate shot.

But some great writers like Byron and Carlyle, noted for their mingling of humor and pathos, have often at the conclusion of a poetic passage introduced some commonplace phrase in order to prevent a suspicion of sentimentality. In this stanza a lover at sea is thinking of his lady:

> And oh! if e'er I should forget, I swear—
> But that's impossible, and cannot be—
> Sooner shall this blue ocean melt to air,
> Sooner shall earth resolve itself to sea,
> Than I resign thine image, oh, my fair!
> Or think of anything excepting thee:
> A mind diseased no remedy can physic—
> (Here the ship gave a lurch and he grew seasick).—*Byron.*

EXERCISES

I. Read over the following sentences, classify them as loose, periodic, balanced, antithetic, or climactic.

1. Mankind, says a Chinese manuscript, which my friend M. was obliging enough to read and explain to me, for the first seventy thousand ages ate their meat raw, clawing or biting it from the living animal, just as they do in Abyssinia to this day.
2. We may die, die colonists, die slaves, die, it may be, ignominiously and on the scaffold.
3. Death had lost its terrors and pleasure its charms.
4. He had been ransomed by the sweat of no vulgar agony, by the blood of no earthly sacrifice.
5. A day, an hour, an instant may prove fatal.
6. I know no evil under the sun so great as the abuse of the understanding, and yet there is no one vice more common.
7. In form and making how express and admirable! in action how like an angel! in apprehension how like a god!

8. He prostrated himself in the dust before his Maker; but he set his foot on the neck of his king.
9. Our poor work may perish; but thine shall endure.
10. "Every man who terminates his satisfaction and enjoyments within the supply of his own necessities and passions, is," says Sir Roger, "in my eye, as poor a rogue as Scarecrow."
11. It was for him that the sun had been darkened, the rocks had been rent, that the dead had risen, that all nature had shuddered at the sufferings of her expiring God.
12. All that Greece produced of awful solemnity in her tragic stage, of riotous mirth and fancy in her comic stage, of power in her eloquence, of wisdom in her philosophy; all that has since tingled in the ears of twenty-four centuries, of her prosperity in the arts, her sculpture, her architecture, her painting, her music—everything, in short, excepting only her higher mathematics, which waited for a further development, which required the incubation of the musing intellect for yet another century—revolved like two neighboring planetary systems about these two solar orbs [Pericles and Alexander the Great].
13. Jenny Lind, enchanting the heart of the world, and Anna Dickinson, pleading for the equal liberty of her sex, are doing what God, by his gifts of eloquence and of song, appointed them to do.
14. Have I not in my time heard lions roar?
Have I not heard the sea, puffed up with winds,
Rage like an angry boar chafed with sweat?
Have I not heard great ordnance in the field,
And heaven's artillery thunder in the skies?
And do you tell me of a woman's tongue?
15. And when, at length, the moment for the last and decisive movement had arrived, and the valor, which had so long been wisely checked, was at last let loose, when, with words familiar but immortal, the great captain commanded the great assault, tell me if Catholic Ireland, with less heroic valor than the natives of this your own glorious country, precipitated herself upon the foe.
16. That he might shake the foundations of these debasing sentiments more effectually, he always selected for himself the boldest literary services.
17. But the glory of the battle which he fought for the species of freedom which is the most valuable, and which was then the least understood, the freedom of the human mind, is all his own.

II. The following are a number of loose sentences. Make them periodic.

1. He liked candy; so he bought a great deal.
2. This was forbidden by taste as well as by judgment.

3. The world is not eternal, nor is it the work of chance.
4. Pope will be found wanting if he is measured by any high standard of imagination.
5. He rowed with all his might, but arrived at Radley an hour too late.
6. The opponents of the established course of study think that they have irresistible arguments against Greek, at any rate.
7. A man may be loyal to his government, and yet oppose the peculiar principles and methods of the administration.
8. We came to our journey's end, at last, with no small difficulty, after much fatigue, through deep roads, and bad weather.

III. 1. From your reading bring into class examples of loose, periodic, balanced, antithetic, and climactic sentences.
2. Try the effect of rewriting them in other forms. Do they sound any better, or even as well?
3. Read them in their contexts. Why has the author chosen them instead of some other form?

IV. Look over your last few themes. Classify the sentences you have used. Try the effect of rearranging some of the most important. What do you notice? Which variety of sentence do you have most facility in using?

V. Read over the paragraphs at the end of Chapter VIII. Classify the sentences in them.

STRUCTURE OF THE SENTENCE

A sentence may be grammatically and even rhetorically correct, but it will be ineffective, unless it has *Unity*, is *Coherent*, and has its *Emphasis* properly placed. As the paragraph is to the whole composition, so is the sentence to the paragraph; and therefore in revising your sentences, you should diligently follow the three great principles named above.

1. *Unity*

The sentence was defined as, "One complete thought expressed in words," therefore, any word, phrase, or clause, that is not a part of this thought, or closely related to it, will violate sentence unity.

Difficulties in Sentence Structure.—In the simple sentence, there is practically no danger of this violation, for there you have but the one subject, and the one predicate, with their modifiers. Even in what is called the complex sentence,

the danger is not great; for it is not very difficult to distinguish between the principal idea and those which are subordinate to it. But in the compound sentence, where you are combining almost independent thoughts to make a wider unity, the danger that you may slip in some clause which has no valid connection with the general thought, is very great. Likewise you will find in the periodic, balanced, and climactic sentences, that the very necessities of the form will force you to observe unity, from which in a loose sentence you will be tempted to stray, by inserting ideas which constantly suggest themselves, though they have no definite connection with the main thought. Young writers are especially liable to this fault, which can only be guarded against by great care in revision. Never hesitate to strike out any words, phrases, or clauses, no matter how fine they may sound, unless you can see an unmistakable connection between them and the leading idea. You may be able to put them into new sentences; but if you cannot do this, it is far better to let them go. Your first aim should be to make each sentence a complete unit.

EXERCISE

Read over the following long or awkward sentences. Point out where the principle of unity has been violated. Rewrite, using more than one sentence if necessary, when you are *sure* that you can *improve*.

1. The deceased was aged six years, and the funeral was held at his late home yesterday afternoon, Rev. A. B. C. officiating.

2. It is just a year since the foundations were laid, and the cost of the whole building and its furnishings was one hundred thousand dollars.

3. I received my first impressions of the Deer Park of Illinois while on a bicycle tour through the state, with a friend of the same age and enthusiasm for wheeling as myself.

4. She was a very little child, but the essence of all that is good, and true, and beautiful, had come into the life of this lonely man.

5. The perpendicular height of the falls is 150 feet; the immensity and awfulness of the scene make us wonder at the handiwork of the Creator.

6. It was the funeral of an old man, once great as his noble face showed, but in the later years of his life his mind had gone back to the time when his mother cared for him.

7. This discovery of the circulation of the blood by Harvey is perhaps the most important that has ever been made in the science of medicine, the next at which we shall look being that of respiration.

8. A young lady entered and took a seat in front of me; but within less than a half hour she fainted in consequence of the excessive heat.

9. My worthy friend, Sir Roger, is one of those who is not only at peace within himself, but beloved and esteemed by all about him, and he receives a suitable tribute for his universal benevolence to mankind in the return of affection and good will which are paid him by everyone that lives within his neighborhood.

10. He would needs carry Will Wimble and myself with him to the country assizes, and as we were upon the road, Will Wimble joined a couple of plain men who rode before us, and conversed with them for some time; during which my friend, Sir Roger, acquainted me with their characters.

11. Scrooge was better than his word, for he did it all, and infinitely more; and to Tiny Tim, who did not die, he was a second father, and he became as good a friend, as good a master, and as good a man, as the good old city knew, or any other good old city, town, or borough in the good old world, and though some people laughed to see the alteration in him, he let them laugh, and little heeded them; for he was wise enough to know that nothing ever happened on this globe, for good, at which some people did not have their fill of laughter in the outset; and knowing that such as these would be blind anyway, he thought it quite as well that they should wrinkle up their eyes in grins, as have the malady in less attractive forms, for his own heart laughed, and that was quite enough for him.

2. *Coherence*

Not only must all the parts of the sentence be definitely related to the main idea, but they must be carefully connected with each other; otherwise the sentence as a whole will lack coherence, and so fail to make a clear impression. In rapid writing you are especially liable to be incoherent in your sentences. Therefore, be sure to correct this fault by careful revision. Examine each clause, phrase, or word, and if it seems awkward or out of place, try it elsewhere, or dispense with it entirely. See that each clause leads naturally and easily into the next. The loose sentence is most likely to be incoherent; but the periodic, and even the balanced sentence, if of any length, is also liable to this danger. The climax, however, on account of its rigid structure will generally take care of itself, if you are on the lookout to avoid anti-climax.

Suggestions for Securing Coherence.—The following simple rules will aid you in securing coherence in revision:

1. Be very careful that every modifier, word, phrase, or clause, is placed as near as possible to the word it modifies. For example, in the following sentence, "I can only do what I am told," there is a little doubt about the word *only*. As it stands it modifies the word *do*; but this hardly makes sense. It is much better to say, "I can do only what I am told." Again, the sentence, "He looked and saw the trees and flowers out of the window," will be made coherent if the phrase, *out of the window*, is placed after *looked*.

2. See to it that every pronoun, personal, relative, and demonstrative, has an unmistakable antecedent. The effect of neglecting this is illustrated by the following sentence, "Cromwell learned of the duplicity of Charles by a letter *he* sent to *his* wife." Often the use of direct discourse will aid you in clearing up such difficulties. For example, the sentence, "When the employer asked John if he was ready to do as he had been instructed, he replied that he would do as he wished," can be rewritten, "When the employer asked John, 'Are you ready to do as I instructed?' he replied, 'I shall do as you wish.'"

3. Make every participial phrase modify some definite substantive in the sentence. For example, in the sentence, "Coming up the river the city can be seen," *coming up the river* apparently modifies *city*, but this is nonsense. It may be rewritten, "When coming up the river you can see the city."

4. Never omit a word necessary to the sense. Thus, "I soon found myself as much in difficulty with the officer as the men," can be corrected by inserting a *with* between *as* and *the*.

5. Correlative connectives should be placed next to the expressions they connect. Thus, "He was not only successful as a writer, but as a critic," should be "He was successful not only as a writer, but also as a critic."

EXERCISE

The following are a number of sentences in which the principle of coherence has been violated. Rewrite when you are sure you can improve.

1. Many a man goes the downward way for want of a helping hand, no doubt.

2. Large white roads radiate in all directions shaded by poplars.

3. While sitting there a boy ran off with my hat.

4. In all other respects the results were the same as our previous game.

5. Can you not see that one can do whatever he sets his heart upon doing, if it is possible?

6. It seems that the Chinese wall was built to prevent the Tartars from making incursions on the North.

7. A man, having incautiously stepped into an air hole, was drowned at Lake Whitney, while cutting ice.

8. My son Moses is a great student of the classics, though he is still but a young boy.

9. On the second voyage I noticed some phenomena with which I was unacquainted, and had never understood.

10. After the accident with the giant firecracker I have always been very careful in handling them.

11. When asked by his friend why he had not come to see him, he replied, that he was not sure that he had wanted to see him.

12. The *Herald* states that American-descended workingmen were opposed to strikes, and that they were carried on principally by foreigners.

3. *Emphasis*

Positions of Emphasis.—As in the whole composition and in the paragraph, so in the sentence, the beginning and the end are the positions of *Emphasis*. Of these two the end is the more emphatic. Here, then, if you wish a sentence to be emphatic, you should place your important words, closing with the one you consider the most effective. As Professor Barrett Wendell has expressed it, "End with words that deserve distinction."

You see that the periodic sentence lends itself more readily to emphasis than the loose sentence, while the climax in its very structure is essentially emphatic. Very frequently a loose sentence that is weak may be made emphatic by being turned into a period. For example, the sentence, "I was more afraid of going home, than any truant was of returning to school, there to behold his master's visage," gains greatly in emphasis when put into periodic form; as follows, "No truant was ever more afraid of returning to school, there to behold his master's visage, than I was of returning home."

Caution.—But in arranging your words in order to begin,

as well as to end, "with words that deserve distinction," you must be very careful not to violate the order which has been settled in a number of cases by good use. If you fail to do this your sentence will not only lose coherence, but often will not make sense. It is needless to enumerate these rules of good use, as your common sense will guard you from violating them. One example will suffice. For the sake of emphasis a writer once constructed the following sentence: "Mirth is the mail of anguish, with which it cautions arm." This is not only incoherent, but the second clause is nonsense. What the writer evidently meant was "Mirth is the mail of anguish, with which cautions arm it." But in order to make *arm* emphatic, both object and subject were placed before the verb. This is inadmissible in English except in the case of pronouns, where the form, which varies in the cases, prevents confusion. Thus, you might say, for the sake of emphasizing the object and the verb, "Him I slew." But if you said, "Caesar Brutus slew," we should be in doubt as to who was the slayer. Therefore, in your effort to secure emphasis, be on your guard against weakening the coherence of your sentence, and above all against writing unidiomatic English.

Inversion.—Undoubtedly there is much emphasis gained by arranging words in other than the natural order. The very fact that a word is not where you would naturally expect to find it, calls attention to it, just as a ring worn on the thumb would be especially noticeable. If you avoid the dangers we have just mentioned, and do not carry this inversion so far as to make your writing seem stilted or unnatural, it is a perfectly legitimate device. The old rhetorics classed it among the figures of speech, and called it *Inversion*. The following examples will show its effectiveness.

Great is Diana of the Ephesians!
Then *burst* his mighty heart.
Silver and gold have I *none*.
Full many a gem of purest ray serene,
The dark, unfathomed caves of ocean *bear*.
In their prosperity my friends shall never hear of me, in their adversity *always*.
Such a spirit is Liberty.

One whole day and far into the succeeding night had the flight continued.

Omission of Words.—You will frequently find that you can add to the emphasis of a sentence by omitting words. This concentrates the attention on those that are left. Thus, words of command, like *Halt!* and *Fire!* are more forcible than the whole sentence, "All must halt," or "Do you fire."

Look over the following sentences where certain words have been omitted. Supply the omissions and notice the effect.

Cannon to right of them! Cannon to left of them!
Hark, hark! the lark at heaven's gate sings.
What! So soon returned!
The former Hero! Hero that is dead.
Sink or swim, live or die, survive or perish, I give my heart and my hand to this vote.

Interrogation and Exclamation.—Force of emphasis is often gained as well by putting the sentence into interrogatory or exclamatory form. This device was treated in the old rhetorics as the figures of *Interrogation* and *Exclamation*. Compare the following with their plain declarative statements:

Does Job serve God for naught?
Is thy servant a dog, that he should do this thing?
O Death, where is thy sting? O Grave, where is thy victory?
How long, O Catiline, wilt thou abuse our patience!
Oh! what a fall was there, my countrymen!
Liberty and Union, now and forever, one and inseparable!

EXERCISES

I. Read carefully one or two of your latest themes. Rewrite with special attention to the foregoing instructions on sentence structure. Observe the points you wish to make emphatic or forcible. Compare your new versions with the originals.

II. In the following sentences the italicized words are emphatic. Rewrite the sentences so that the emphasis may be increased by change of position.

1. Thou *diest* and all thy goods are *confiscate* if thou takest more or less than a just pound of flesh.
2. The responsibility of command proved *too great* for him, as he had been accustomed to obey from his youth.

3. We have still to ask how *good his bond* is, even though his word is as good as his bond.
4. We all do *fade* as a leaf.
5. It is *human* to err, it is *divine* to forgive.
6. A false balance is an abomination to the Lord; but *his delight* is a just weight.
7. The wondrous transfiguration *went on steadily*.
8. The triumphs of modern mechanical *ingenuity* are *great*.
9. He was uniformly successful and inspiring *as a teacher*.
10. A *solitary star* lit up the waste of waters.
11. The six hundred rode *onward*.

THE USE OF SENTENCES

Long and Short Sentences.—A word should be said concerning the relative value of long and short sentences. The short sentence, because of its brevity and terseness, is valuable for force and emphasis, and the long sentence, because of its flexibility and variety, for grace and elegance. Compare the following selections, and you will at once notice the difference in effect:

He had frisked into the sitting-room, and was now standing there, perfectly winded.

"There's the saucepan that the gruel was in!" cried Scrooge, starting off again, and going round the fireplace. "There's the door by which the Ghost of Jacob Marley entered! There's the corner where the Ghost of Christmas Present sat! There's the window where I saw the wandering Spirits! It's all right, it's all true, it all happened. Ha, ha, ha!"

Really, for a man who had been out of practice for so many years, it was a splendid laugh, a most illustrious laugh. The father of a long, long line of brilliant laughs!

"I don't know what day of the month it is," said Scrooge. "I don't know how long I have been among the Spirits. I don't know anything. I'm quite a baby. Never mind. I don't care. I'd rather be a baby. Hallo! Whoop! Hallo here!"—Dickens' *Christmas Carol*.

Lo, it is summer, almighty summer! The everlasting gates of life and summer are thrown open wide, and on the ocean, tranquil and verdant as a savannah, the unknown lady from the dreadful vision and I myself are floating—she upon a fairy pinnace, and I upon an English three-decker. Both of us are wooing gales of festal happiness within the domain of our common country, within that ancient, watery park, within that pathless chase of ocean, where England takes her pleasure as a huntress through winter and summer, from the rising to the setting sun. Ah, what a wilderness of floral beauty was hidden, or was sud-

denly revealed, upon the tropic islands through which the pinnace moved! And upon her deck what a bevy of human flowers—young women how lovely, young men how noble, that were dancing together, and slowly drifting toward *us* amidst music and incense, amidst blossoms from forests and gorgeous corymbi from vintages, amidst natural carolling and the echoes of sweet, girlish laughter! Slowly the pinnace nears us; gayly she hails us, and silently she disappears beneath the shadow of our mighty bows. But then, as at some signal from heaven, the music and the carols and the sweet echoing of girlish laughter—all are hushed. What evil has smitten the pinnace, meeting or overtaking her? Did ruin to our friends couch within our own dreadful shadow? Was our shadow the shadow of death? I looked over the bow for an answer, and, behold! the pinnace was dismantled; the revel and the revellers were found no more; the glory of the vintage was dust; and the forests with their beauty were left without a witness upon the seas.—De Quincey's *English Mail Coach.*

There is no one variety of sentence which is always better than any other. At one time the periodic is appropriate, at another the loose, at another the short, terse statement of fact, at another the long and elaborate presentation. It all depends on your purpose, and on the effect you wish to produce.

Further you should not use the same variety of sentence too frequently in one composition. It becomes monotonous, and consequently the effect it was meant to produce is impaired. This it is that makes so many reports of the transactions of societies such dreary reading. A skillful writer avails himself of every device to keep his reader from weariness; and there is nothing which so aids in this effort as variety in sentences.

Of course it is true that in some writers certain varieties of sentence structure predominate. Macaulay is known by his bright antitheses, Carlyle by his long periods, Lamb by his loose, easy-going, conversational sentences, but none the less it is true that in each there is great variety. Macaulay did not write entirely in antitheses, nor Carlyle in periods, but they used as occasion demanded every known variety of the English sentence.*

* The paragraph quoted from De Quincey's *Mail Coach* is a good illustration of this fact. Of its eleven sentences five are long, four short, and two of medium length; six are loose, four periodic, and one balanced.

SUMMARY

Finally, a sentence like the whole composition and the paragraph, must possess unity and coherence, and must carefully dispose its emphasis. The unity may be very rigid, as in the simple sentence; or more or less elastic, as in the compound or in the complex. The emphasis may be distributed, as in the loose sentence; or fixed with much precision, as in the period, the antithesis, or the climax. And, last of all, each part of the sentence must bear ununmistakable relation to every other part.

CHAPTER X

WORDS

Care in the Choice of Words.—While style in writing, as you have seen, is shown mainly in the construction and use of sentences, yet much will depend upon the words you employ, and upon the manner in which you use them. Many an otherwise good and correct sentence has been spoiled by the employment of inappropriate words; and clearness, force, and elegance have been secured by those words which are exactly fitted to the purpose of the writer. De Quincey, whose prose style is of the best, has said that he often spent hours looking for a word which would express exactly the shade of meaning he wished to convey. Therefore, not when you are writing, but when you are revising your composition, you should test, at least, each important word to see if it is the best one for your purpose, or, if it is not, to find a better.

I. GOOD USE

In testing the words of your compositions, the first thing you should keep in mind is that the meaning of every word depends entirely upon the way in which it is commonly used. There is, in fact, no other connection between the sounds you utter and the ideas you wish to express by them, than that a great many people are in the habit of using these same sounds for the same purpose. So, if for any reason, you should employ them with a meaning different from that to which your hearers are accustomed, you are likely to have your trouble for nothing. In your ordinary conversation with your companions, you always use those words which are current among them. But if you wish to address a wider audience, or have your work considered good English, you

will choose only those which are sanctioned by what is called *Good Use*, that is, *Reputable*, *National*, and *Present* use.

1. *Reputable Use*

A word is in reputable use which is employed by reputable writers and speakers. In the large dictionaries, quotations from standard authors are always given as authority for the meaning and use of the different words. As you cannot always conveniently consult the dictionary, you may safely use those words which are employed by cultivated persons in serious conversation, and by the writers of the serious articles in such periodicals as the *Nation* and the *Atlantic Monthly*, and of the editorials and critical reviews of a few daily newspapers. However, as sensational journalism has rendered what is known as "newspaper English," a byword with those who strive to use their mother tongue in its purity, you must be very careful in using the daily paper as a source of your vocabulary. We shall refer to this last point again.

2. *National Use*

Dialect.—A word is in national use, which is generally employed by the educated people of the entire country, and not limited to some particular district, or to some special vocation. Thus, there are many words in use in the South that are unfamiliar in the North, and *vice versa*—since they apply to facts or conditions which are peculiar to these sections. For a similar reason there are many terms used by lawyers, doctors, engineers, etc., which are unintelligible to the average educated man. Such words are marked in the dictionaries as "local" or "technical." Of course in law books, scientific treatises, etc., these "technical words" are perfectly appropriate; and, in stories, the scenes of which are laid in some particular district, it is allowable to use what is called *Dialect*, especially if the meaning of the unusual words be made clear by the context. Kate Chopin's story of *A Very Fine Fiddle*, (see page 68) is a good example of the proper use of dialect.

3. *Present Use*

A word is in present use which is employed by the standard authors of the present day. In the works of such authors as, Shakespeare, Milton, and Johnson, there are many words which have dropped out of the language altogether, or if retained, are used by us with a meaning different from what they had then. Such words and meanings are marked in the dictionaries as "obsolete," and those which have almost gone as "obsolescent." The usage of the best contemporary periodicals is also a good guide in this matter. Of course in stories of former times, it is allowable, especially in the dialogue, to use words which were in present use at that epoch. Only, as in dialect stories, you must be careful to define the unusual words, if they are not explained by the context. We should add, however, that many words and expressions, which are obsolete in ordinary prose, are still retained in poetry and in religious writings. Such words are marked in the dictionary as "poetical" or "archaic," and here the usage of the best contemporary poets should be the guide, as to whether they are in present use.

Barbarisms and Improprieties

Violations of Good Use.—All violations of good use are classed as *Barbarisms* or *Improprieties*. A word which is not in good use in the language is a barbarism; and a word which is in the language, but to which good use gives a different meaning from that in which it is employed, is an impropriety. Look at the following selection from Shakespeare:

"His two chamberlains
Will I with wine and *wassail* so *convince*
That memory, the *warder* of the brain,
Shall be a *fume*, and the *receipt* of reason
A *limbeck* only."

Obsolete Words.—Of the italicized words, *limbeck* is entirely obsolete, and *wassail* now occurs only in poetry. Used in ordinary prose at the present time they would be

barbarisms. *Convince*, *warder*, *fume*, and *receipt*, though they are still in our language, bear meanings to-day very different from what they had when the passage was written. If used now with the meanings they had then, they would be improprieties.

Foreign Words.—Words which are dragged in from foreign languages, when we have English words which express the same thought, are also barbarisms—such as *élite* for *good society*, or *bon ton* for *fashion*. The use of such words will make your writing stilted and affected—like the conversation of those silly people, who "have been so long abroad," that they wish to show off their ignorance of their native tongue. Of course the use of such a word as *ennui*, from the French, or of Italian musical and artistic terms like *andante* and *chiaroscuro*, is not only allowable, but necessary, as there are no English words that express their exact meanings, and it is impossible to translate them correctly. In fact we may say of the three words above mentioned, and of others like them, that they have been practically adopted into the English language.

But the danger you are likely to encounter in the use of obsolete or foreign words is very slight, because you are not likely to be acquainted with the words that have dropped out of our language; and even if you should have a slight calling acquaintance with some foreign tongue, you would soon be laughed out of the practice of using its words instead of their good English equivalents.

Vulgarisms.—The danger is greater from what are called *Vulgarisms*, which disfigure the speech of illiterate people. Some of these are barbarisms, others improprieties. Thus in the vulgar expressions, "I *ain't* going," and "he *don't* see it," *ain't* is a barbarism, because it never has been in good use; and, while *don't* is in the language, it is here an impropriety, because it is used as a contraction for *does not*, which good use has decided to be *doesn't*. The danger of vulgarisms is, that if you hear them too frequently, they may, without your being conscious of it, from sheer force of repetition, creep into your writing. But if you have had, as you should, a good training in English grammar, and if you asso-

ciate with cultivated people, and read constantly the best books, this danger is slight; for a person's speech, like his character, is affected by the company he keeps.

Contractions.—A word or two about the proper use of contractions may not be amiss here. Such perfectly proper colloquial expressions as *I'll*, *don't*, *can't*, *shan't*, etc., are forbidden by good use in all serious writing, except in familiar letters and in dialogue. The same holds good in regard to abbreviations, especially such as *photo.*, *phone.*, and *bike.* This, of course, does not apply to the abbreviations which are used in business correspondence.

Slang.—But the worst enemy to good speech is what is called *Slang.* Many people, even among the educated, fall victims to it, and it is especially common among newspaper writers. One must acknowledge, that a slang word or expression is sometimes right to the point, and fills a want in our language that nothing which is in good use exactly supplies. It is also a fact that many of our strongest words and idiomatic phrases were originally slang, and because of their aptness forced their way into the language. But for one slang word that has become reputable by good use, thousands have had their brief day and passed away. With thoughtless people, it is the novelty, not the aptness, of slang which attracts, like the little fads in dress which change with each season. Such people use it to supply their deficiency in thought or in forms of expression. If you are too lazy to think, or to read discriminatingly, if you have little to say, and few words to say it with, you will probably use the latest slang expressions to cover your poverty of thought and limited vocabulary. But then, with cultivated people, your speech will be considered vulgar, and your writing not worthy of serious consideration. Slang words are either barbarisms or improprieties. The constant use of such words as *nifty* (a barbarism) and *swell* (an impropriety) to characterize anything that may please you, will soon class you where you belong, that is, among those whose language lacks discrimination and refinement. A safe plan for young writers is not to use a word that is not declared in good use by some standard dictionary.

Overworked Words.—In addition, there are a number of words which have apparently lost all meaning, or at least have been used so indiscriminately, that they practically have little or no definite signification. Such words are *nice*, *awful* or *awfully*, *grand*, etc. They abound in the vocabularies of young and careless speakers and writers, and may properly be called *Overworked Words*. It will be best for you not to use them, for they will probably produce an effect the opposite of what you intended.

Trite Expressions.—Similar to them are some expressions like *downy couch*, *briny deep*, *finny tribe*, *his native heath*, *the green-eyed monster*, *launched into eternity*, *trip the light fantastic*, which have been made commonplace by newspaper writers. They usually appear in attempts at fine writing, and you had better avoid them. In regard to these, as well as overworked words and slang, it would be well for you to keep in mind Pope's saying:

"Be not the first by whom the new is try'd,
Nor yet the last to lay the old aside."

Of course, if you are writing dialogue in a story, obsolete and foreign words, slang, and overworked words and expressions, may all be used, as with dialect, if they characterize the conversation of the personages you wish to present.

Idioms

Value of Good Idioms.—But in avoiding barbarisms and improprieties, you must be careful not to misjudge expressions which are peculiar to our own language, and which often seem to defy both grammar and logic. It is impossible to translate them literally into any foreign language; as it is impossible to translate many foreign expressions literally into English. At first sight you might be tempted to regard them as faults in the choice and use of words. But they have been justified by good use, and are now called, *Idioms*.

The following will show their essential character and irregularity, and also their native strength:

"You had better do this." "Look out." "Hold on." "A six-foot jump." "I can't make out what you are doing." "Every once in a while." "I can't help it." "It is ten o'clock." "How do you do?"

An acquaintance with English idioms is just as necessary if you would write good English, as an acquaintance with good words. It is only the pedant who fears the idiom because it is irregular. The great English novelists, Thackeray and Dickens, are perfect masters of English idioms, and much of the charm of their style is due to this mastery.

Different from idioms are some expressions which have no standing in the English language. For example: "This here book belongs to me!" "Where are you at?" etc. These are improprieties, as they are not sanctioned by good use.

How to Increase a Vocabulary

You may ask the question, how shall I increase my stock of words sanctioned by good usage? You may study the dictionary. Many people find that a fascinating occupation, which produces very satisfactory results. Or you may associate with good books and cultivated people. Learn to use the words they use. You must not rest content with knowing the meaning of the new words you hear or read; you must employ them when opportunity offers, until by practice they become truly your own. The most delicate shades of meaning in words do not appear in their dictionary definitions, but in their use with other words. So, the more times you come across an effective word in good literature or in cultivated conversation, the better you will know its capacities; for like a good friend it will improve on acquaintance, and you will be better able to command its services when you need them. The larger the number of words at your disposal, and the more thorough your knowledge of their meaning, the more definite and significant will be everything that you say or write, and the greater will be the ease with which you express it.

EXERCISE

I. Glance over the exercises you have written lately. With the help of the teacher and of your class-mates pick out any barbarisms, improprieties, and unidiomatic expressions you have used. Avoid them in future.

II. Do the same with articles that you may select from the news-

papers for the purpose. You will find them especially in the sporting news and the society columns.

II. THE MEANING OF WORDS

Words and Ideas.—The chief difficulty in the proper use of words arises from the fact that almost every word has several meanings, and even new shades of meaning, which, as we have said, are not to be found in the dictionaries. Words stand for ideas. But the number of ideas is practically infinite, while the number of words to express them is comparatively limited. The largest dictionaries contain some two hundred thousand words, the vast majority of which are purely technical and not in general use. Shakespeare employs a vocabulary of some fifteen thousand words, while the best-known speakers and orators use scarcely more than ten thousand, and ordinary people have to get along with two or three thousand. Consequently a single word generally has to do duty for a number of ideas. Thus, the word *foot* not only stands for all pedal extremities, from that of a mastodon down to that of a mosquito, but also for the lower part of a hill, of a stairway, and of various other things.

Denotation and Connotation.—This extension of the meaning of a word to cover a number of different ideas is, however, sanctioned by good use, and is recognized by the dictionaries, which give a number of definitions for almost every word. But each individual, as he increases his vocabulary, attaches to each new word he acquires special meanings, which arise from the various thoughts and feelings the idea itself has awakened in his mind. And as every person is different in many ways from his fellows, it follows that these special meanings will be different with different persons. Thus, the word "dog" to a person who never owned one may suggest, besides the ordinary characteristics of the canine species, an offensive beast, to be kicked out of the way should he come too near; to a huntsman it would suggest his intelligent hunting companion; while to you it might suggest your dumb, but beloved household friend and pet. This variableness of suggested meaning applies even to such definite things as proper names. Thus, Oliver

Cromwell suggests to one class of English readers the patriot soldier and ruler, the greatest defender of English liberties; to others the leader of an army of fanatics, the usurper of the English throne, the bloodthirsty tyrant who beheaded the rightful sovereign. The definite meanings which the dictionary gives for a word are called its *Denotation*, and the various suggested meanings its *Connotation*. Thus, the word "dog" *denotes* the animal itself, and *connotes* a variety of thoughts and emotions according to the varying experiences of the persons who use that word.

Caution.—As a result of this you must, in choosing your words, consider the possible significance your hearers and readers may attach to them. One of the great causes of fruitless discussion is the fact, that some of the words used by both parties suggest very different ideas to each of them. So, it is always wise, in any argument, to secure, at the start, definitions of the principal terms on which both disputants can agree. Even with this care, it is safe to say that no speaker or writer has ever been understood by all of his hearers or readers in the same way. Still, though perfect definiteness in the use of words is impossible, it is best to use, as far as possible, only such words as you judge will be understood by your audience in the same way as you understand them, that is, that they connote to them the same ideas and feelings as to you.

EXERCISES

What do the following words and synonyms of words mean to you? What meanings in addition to the dictionary meanings? Write short paragraphs on five of them to make your meaning clear.

Home.
Baby.
Maid.
Country.
Ocean.
Country Village.
Country Store.
Camp.
Street Signs.
The South.
The North.
Japan.
World's Fairs.
Air Ships.
The River.
A Quiet Noon.
A Great Man.
Street Arabs.
Trouble.
A Walk.
Photographs.
Latin.
Poetry.
Politics.

Synonyms

Definition.—There are also different shades of meaning that can be brought out by the use of different words. For example, the difference between two ideas may be a difference of degree. The meaning two words have in common may be "a large body of salt water," but one idea of it may be that of the water's being almost surrounded by land, and the other of the water's being practically open. For these two ideas, which possess so much in common, and yet differ in some particulars, we have two separate words, *sea* and *ocean*, and these two words are called *Synonyms*. Synonyms, then, are words that have a large part of their meaning in common, while, in addition, each possesses a shade of meaning peculiar to itself.

The English language is unusually rich in synonyms. Derived as it is from so many languages, it frequently has several words that differ only slightly in meaning. Thus, the word *hinder*, which comes from the Anglo-Saxon,* from the same source as *behind*, means to prevent a person's advance by holding him back, or by keeping him in the rear. And the word *obstruct*, which comes from the Latin, means primarily to prevent a person's advance by placing, or "building," some obstacle *before* him, or in his way.

Practical Use of Synonyms.—You should not neglect these slight differences of meaning. A good illustration of the practical necessity of sometimes making the meaning absolutely unmistakable, lies in the wording of our laws. Notice the following extract from a well-known statute found in the code of almost every state in the Union. What will first attract your attention is the way in which synonyms are employed, often apparently needlessly. But if you will examine it more closely you will find that there is a sufficient reason for the employment of every synonym.

If any person shall torture, torment, deprive of necessary sustenance, cruelly beat, mutilate, cruelly kill, or overdrive any domestic animal, or shall unnecessarily fail to provide the same with proper food, drink, shelter, or protection from the weather, or shall cruelly drive or work

* See page 248.

the same when unfit for labor, or cruelly abandon the same to die, or shall carry, or cause the same to be carried on any vehicle or otherwise, in any unnecessarily cruel or inhuman manner, he shall be deemed guilty of a misdemeanor; and the owner of any such animal who shall cause or knowingly permit the same to be treated in any such manner as specified in this section, shall be deemed guilty of a misdemeanor.—*Revised Statutes of Missouri.*

EXERCISE

Select the synonyms in the above extract, define each, and show the necessity of its use.*

This care in the use of synonyms is equally necessary in business. If a man wishes to order a bill of goods, or make certain specifications, his meaning must be exact, if he would avoid difficulty and needless correspondence. Much valuable time has often been lost by some careless clerk's not being sufficiently accurate in his use of synonyms.

EXERCISES

I. Look up in a dictionary—

1. The derivation of the following synonyms. 2. The meaning which the synonyms of each group have in common. 3. The meaning which belongs to each separately. 4. Illustrate the use of each by an appropriate sentence.

in—into
on—upon
fewer—less
many—much
applause—praise
relations—relatives
fault—defect
long—lengthy
like—love
lie—lay
sit—set
occasion—opportunity
shall—will
lonely—lonesome
happen—transpire
haste—hurry

blaze—flame
answer—reply
sin—vice—crime
hill—knoll—mountain
jealousy—envy
bonds—fetters
station—depot
exile—banish
enthusiasm—fanaticism
peaceful—peaceable
gracious—grateful
delightful—delighted
benevolence—beneficence
duty—obligation
right—just
pity—sympathy

* For synonyms consult Crabbs' *Synonyms*, Roget's *Thesaurus*, Fernald's *Synonyms and Antonyms*, and any standard dictionary, such as Webster's *International*, the *Century*, or the *Standard*.

character—reputation
right—privilege
cry—weep
knowledge—wisdom
fancy—imagination
ride—drive
custom—habit
hope—expect
disbelief—unbelief
bid—order
brute—beast
mind—intellect
who—which
two—couple
lodgings—apartments
artist—artisan
brutal—brutish
ancestors—forefathers
tolerate—permit
temperance—abstinence
remorse—sorrow
emigrant—immigrant
stay—remain
abdicate—desert
news—tidings
hinder—prevent
apt—liable
mind—intellect
high—tall
subtle—subtile
enough—sufficient
interfere—interpose
luxurious—luxuriant
doubt—uncertainty—suspense
grief—pain
feminine—effeminate
allude to—mention
bleach—blanch—whiten
gaze—stare

II. 1. Find synonyms for the following words. 2. Tell in what particulars they differ in meaning from their synonyms. 3. Use them in sentences.

harbor	room	explain	reverence
city	chair	vague	capitulate
village	preserve	intense	rejuvenate
school	repent	virulent	
hall	lost	regard	

III. Look up in the stories or novels you may be reading all the different words that express speech in dialogue, such as *said*, *asked*, *replied*, *remarked*, etc.: classify them according to their general meaning, and note the difference between those of each class. Keep the list by you. You will find it of great use in writing conversations.

IV. Select certain words from the classics you may be reading. Look up all their synonyms, and show why the word used is the most appropriate in its place, or not.

V. Look through a few of your latest themes. Do all the words bring out just the shade of meaning you wish? If not try others.

VI. Criticise one another's themes as to their use of words.

Antonyms

Value of Antonyms.—When the difference between the meanings of words is so great that one is the exact opposite of the other we call the words *Antonyms;* for example, *good*

and *bad*, *light* and *dark*, *black* and *white*. You should be well acquainted with these differences; for you can often make an idea better understood by giving its opposite.

EXERCISES

I. Find antonyms for each of the following words:

sweet	grief	earnest	decadent
pleasant	difficult	slouchy	artificial
adversary	despair	damage	

II. Define the following terms. Notice how you are aided in your definition by antonyms.

cruel	erect (adj.)	fluid	coherence
pain	dismal	gas	unity
sorrow	liquid	alkali	all-pervading
black	superficial	inadequate	sink
odd	solid	acid	

Specific and General Words

Definiteness and Indefiniteness in Meaning.—There is another kind of difference between ideas, which likewise is brought out by the use of different classes of words. One class represents general ideas, ideas that include a large number of individuals; the other specific ideas, ideas of definite persons, things, actions, or qualities.

You can see the difference between *Specific* and *General Words* most clearly by means of examples. The word *man* includes in its meaning all members of the human race that have ever existed, do exist, or may exist on this globe, from Adam to the last survivor of the species. *Man* then is a general word. On the other hand, the word *Adam* brings before our mind a well-known individual, the first ancestor of the human race. His name then is a specific word. Again, the word *criminal* is a general word, including a large class of men, who, in one way or another, have transgressed the human law. On the other hand, the word *burglar* is a specific word, for it means one definite variety of the class *criminal*.*

* Of course there may be degrees of definiteness. *Adam* refers to an individual, while *burglar* refers to a definite group under a general class, a *species* under a genus.

Compare the following extracts. The first is from Shakespeare's *Love's Labor Lost.*

When icicles hang by the wall,
And Dick the shepherd blows his nail,
And Tom bears logs into the hall,
And milk comes frozen home in pail,
When blood is nip'd and ways be foul,
Then nightly sings the staring owl,
Tu-whit! tu-whoo! a merry note,
While greasy Joan doth keel the pot.

When all aloud the wind doth blow,
And coughing drowns the parson's saw,
And birds sit brooding in the snow,
And Marian's nose looks red and raw,
When roasted crabs hiss in the bowl,
Then nightly sings the staring owl,
Tu-whit! tu-whoo! a merry note,
While greasy Joan doth keel the pot.

The second extract is from Thomson's *Seasons.*

At last from Aries rolls the bounteous sun,
And the bright Bull receives him. Then no more
The expansive atmosphere is cramped with cold;
But full of life and vivifying soul,
Lifts the light clouds sublime, and spreads them thin,
Fleecy, and white o'er all surrounding heaven.
Forth fly the tepid airs; and unconfined,
Unbinding earth, the moving softness strays.
Joyous, the impatient husbandman perceives
Relenting nature, and his lusty steers
Drives from their stall, to where the well used plough
Lies in the furrow, loosen'd from the frost.
There unrefusing, to the harnessed yoke,
They lend their shoulders, and begin their toil,
Cheer'd by the simple song and soaring lark.
Meanwhile incumbent o'er the shining share
The master leans, removes the obstructing clay,
Winds the whole work, and sidelong lays the glebe,
While through the neighboring fields the sower stalks,
With measured step; and liberal throws the grain
Into the faithful bosom of the ground;
The harrow follows harsh, and shuts the scene.

Both are scenes from English country life, drawn by two famous English poets who knew English country life. But

there is a great difference in the two scenes. One is more general, the other more specific. Notice the effect gained by the use of individual names instead of general words.

Examine the following sentences in which the chief words are specific.* You will find that with the gain in definiteness there is also a corresponding gain in force. For the specific words try to substitute general words, and notice the weakening of the tone of the whole. The advantage of specific words here is unquestionable.

1. If you have tears, prepare to shed them now.
2. Did this save the crown of James the Second?
3. Will you erect a gibbet in every field and hang men like scarecrows?
4. Down swept the chill wind from the mountain peak,
   From the snow five thousand summers old.
5. Do men gather grapes of thorns or figs of thistles?
6. The season brimmed all other things up
   Full as the rain fills the pitcher-plant's cup.
7. It was for him that the sun had been darkened, that the rocks had been rent, that the dead had risen, that all nature had shuddered at the sufferings of her expiring God.
8. We buried him darkly at dead of night,
   The sod with our bayonets turning;
   By the struggling moonbeam's misty light,
   And the lantern dimly burning.
9. Late late yestreen I saw the new moone,
   Wi' the auld moone in her arme,
   And I feir, I feir, my dear master,
   That we will cum to harme.

Use of Specific and General Words.—You see that specific words help greatly to produce the effect of definiteness and force. You should use them mainly when you are writing rapid narration, lively dialogue, vivid description, definite exposition, or vigorous argument. But sometimes you may find it advisable to temper the definiteness and form of your statements or assertions, and you can do this easily by using the proper general words. In this, as in many other things in composition, much depends upon the purpose of your writing.

* The pupil is here referred to the chapter on *Literary Appreciation and Qualities of Style*, where this subject is taken up from another standpoint.

EXERCISES

I. Write a short series of paragraphs describing a quarrel or fight. Notice your choice of specific and general words. Underline each specific word. Which variety predominates? Why? In which class are most words of action? Why?

II. Write a short series of paragraphs upon the uses of a library. Test the words in the same way. To which class do most words of reflection, or thought, belong? Why?

III. What are your general conclusions in regard to the use of general and specific words? Write your answer out in a series of paragraphs. What variety of words have you chiefly used? Why?

IV. For each of the following general words find a specific word. Use both words in sentences, and notice the difference in effect as well as in meaning.

movement	sleep	bird	way
light (noun)	fall	beast	storm
garment	cruel	picture	rapidly
gas	machine	book	grain
eat	building	oppose	tree

V. Use the following specific words in sentences. Substitute for the specific, the general word and notice the loss of definiteness or force.

grandfather	rout	bayonet	yellow fever
uncle	conceit	street-arab	Captain John Smith
arm	shot	lily	boulder
broiled	cudgeled	devour	convalescence
forlorn	riff-raff	eavesdropper	tapestry

THE HISTORY OF ENGLISH WORDS

In 1066 occurred an event that profoundly modified the history of the English people. Then it was that the French speaking Normans came over into Saxon England bringing with them the French language, which was descended from the Latin. The result was that for over two hundred years there flourished side by side in England two distinct languages, the French and the Saxon. The one was the language of the nobility and gentry, the other that of the common people. In the thirteenth century, owing to wars that separated England from France, and to civil conflicts, in which the nobles and commons joined against tyrannical kings, the two classes were brought closer together, and

finally, began to speak one language, which we now call English.

Saxon Words.—In this new language, which required for its perfection two centuries more, the Saxon elements furnished the back-bone, as it were, the grammar, those words which express relations, like adverbs, prepositions, conjunctions, and auxiliary verbs, and those nouns, adjectives, and verbs needed in common and household use; in short, those words which the common people required.

French Words.—On the other hand, the French element supplied those nouns, adjectives, and verbs, needed in court and castle, to express the more elegant side of life.

Latin Words.—Furthermore, in the Middle Ages the church practically monopolized learning, and, as its language was Latin, numbers of words, expressing religious, philosophical, and scientific ideas, came into the English direct from the Latin, or through the Latin from the Greek. As Latin remained down to the eighteenth century the language in which the learned men of Europe communicated with each other, and as Greek was also from the fifteenth century, one of their favorite studies, whenever they wished to express their ideas in English, and there was no English word that satisfied their needs, instead of making new words by compounding English words, they found it easier to import a Latin or Greek word and give it an English form. So fixed did this habit become that it has continued down to our own day. And even now, when we need a word to denote some new thing or idea, we generally take it from the Latin, as *locomotive*, or from the Greek, as *telephone*, or sometimes from both, as *bicycle*. Practically our entire legal, theological, philosophical, scientific, and technical vocabularies are drawn from these two languages.

Short Words.—As we have said, most of the common words relating to everyday life, names of things, actions, and qualities, which are constantly meeting us are Saxon. The greater proportion of our short words are Saxon. Thus in the preceding sentence all the words are Saxon except the long and comparatively rare word *proportion*.

Long Words.—On the other hand most of the long words

we use are classical. (This is not always so; for example, the word *use* in the sentence above is Latin.) As we have said, *classical* words stand for things that belong to more *refined* life, things that are not well known, for *unfamiliar* or *abstract qualities*, and *actions* and *qualities* not *connected* with everyday life. Thus in the foregoing sentence, the words in italics are all from the Latin.

Read the following two selections—one from Johnson's *Rasselas* and the other from Coleridge's *Rime of the Ancient Mariner*. In each case the italicized words are of classical origin. In each you will see at once that the Saxon words predominate. However, in the first you will also find that the proportion of Classical to Saxon words is much larger than in the second. This merely shows that Johnson was writing on a subject, where he thought the former were preferable, while Coleridge was writing a poem where he thought the latter would answer his purpose better.

The *valley*, wide and *fruitful*, *supplied* its *inhabitants* with the *necessaries* of life; and all *delights* and *superfluities* were *added*, at the *annual visit* which the *emperour paid* his children, when the iron gate was opened to the *sound* of *musick;* and during eight *days* every one, that *resided* in the *valley*, was *required* to *propose* whatever might *contribute* to make *seclusion pleasant*, to fill up the *vacancies* of *attention*, and lessen the *tediousness* of time. Every *desire* was *immediately granted.* All the *artificers* of *pleasure* were called to gladden the *festivity;* the *musicians exerted* the *power* of *harmony*, and the dancers showed their *activity* before the *princes*, in hope that they should *pass* their lives in this blissful *captivity*, to which those only were *admitted*, whose *performance* was thought *able* to *add novelty* to *luxury.* Such was the *appearance* of *security* and *delight*, which this *retirement afforded*, that they, to whom it was new, always *desired*, that it might be *perpetual;* and, as those, on whom the iron gate had once *closed*, were never *suffered* to *return*, the *effect* of long *experience* could not be known. Thus every year *produced* new *schemes* of *delight*, and *new competitors* for *imprisonment.*

The Sun now rose upon the right:
  Out of the sea came he,
Still hid in mist, and on the left
  Went down into the sea.

The fair breeze blew, the white foam flew,
  The furrow followed free:
We were the first that ever burst
  Into that *silent* sea.

Down dropt the breeze, the sails dropt down,
'Twas sad as sad could be;
And we did speak only to break
The *silence* of the sea!

All in a hot and *copper* sky,
The bloody Sun, at *noon*,
Right up above the mast did stand,
No bigger than the Moon.

Day after day, day after day,
We stuck, nor breath nor *motion;*
As idle as a *painted* ship
Upon a *painted ocean.*

Water, water, everywhere,
And all the boards did shrink;
Water, water, everywhere,
Nor any drop to drink.

Practical Use of Anglo-Saxon and Latin Words.—There has been a steadily growing tendency in the past three or four generations to prefer Anglo-Saxon words to those derived from the Latin.* Our educated ancestors of the seventeenth and eighteenth centuries were much fonder of using long and pompous Latin derivatives, in their common conversation and writing, than we are. In fact, the conversation of the present generation is carried on almost entirely in Anglo-Saxon words, or in such Latin words, as by their shortness and familiarity, have the same effect. Therefore, inasmuch as the Anglo-Saxon words are usually the better known, and the shorter, and the Latin the longer, and less known, it is a safe rule to use the former, when you wish to write about the things of everyday life with simplicity, directness, and force. But when you come to write upon any scientific subject, or upon one involving abstract or general ideas, you will find it quite impossible to express yourself adequately and appropriately without a liberal use of Latin derivatives.

* A great number of obsolescent, and even obsolete, Anglo-Saxon words have also been lately resuscitated and made familiar by the works of nearly all the leading poets of the nineteenth century.

EXERCISES

I. Look over the following words. Determine at sight whether they are of Anglo-Saxon or of Latin origin. Consult a dictionary to verify your judgment. For the Anglo-Saxon find a Latin synonym, and an Anglo-Saxon for the Latin. Show just how these synonyms differ. Construct sentences containing each.

diminutive	vest	felicity	rude
hate	defective	intersections	joint
rage	sublunary	approximate	stool
reverence	squander	close (verb)	little
complacency	talents		

II. Write a series of paragraphs upon some of the following subjects:

1. A Thunderstorm.
2. An Accident.
3. The Life of a Pencil.
4. What I saw Yesterday.
5. A Joke.
6. School Lunches.
7. My Favorite Hour.
8. An Angry River.
9. A Peaceful Stream.
10. A Calm Summer's Day.
11. Silent Grief.
12. Youth and Age.

Why should the percentage of Latin words be greater in some of these, and less in others?

III. Write a series of paragraphs upon some of the following subjects:

1. My Favorite Study.
2. An Experiment in the Laboratory.
3. What I have Learned in English.
4. The Latest Invention in Photography.
5. The Greatest Invention.
6. My Favorite Character in History.
7. My Favorite Character in Fiction.
8. My Favorite Character in Real Life.
9. Influence of Newspapers.

Do the same with these as with those in Exercise II.

IV. Examine the following typical selections from English and American authors. In a short series of paragraphs sum up their adherence, or non-adherence, to all the principles we have given governing the choice and use of words.

1. Within the hall are song and laughter,
The cheeks of Christmas glow red and jolly,
And sprouting is every corbel and rafter
With lightsome green of ivy and holly;
Through the deep gulf of the chimney wide
Wallows the Yule-log's roaring tide;

The broad flame-pennons droop and flap
  And belly and tug as a flag in the wind;
Like a locust shrills the imprisoned sap,
  Hunted to death in its galleries blind;
And swift little troops of silent sparks,
  Now pausing, now scattering away as in fear,
Go threading the soot-forest's tangled darks
  Like herds of startled deer.

—Lowell's *Vision of Sir. Launfal.*

2. Sir, we read that in old times when the villeins were driven to revolt by oppression, . . . when the warehouses of London were pillaged, when a hundred thousand insurgents appeared in arms on Blackheath, when a foul murder, perpetrated in their presence, had raised their passions to madness, when they were looking round for some captain to succeed and avenge him whom they had lost—just then, before Hob Miller or Tom Carter or Jack Straw could place himself at their head, the King rode up to them and exclaimed, "I will be your leader!" And at once the infuriated multitude laid down their arms, submitted to his guidance, dispersed at his command. Herein let us imitate him. Let us say to the people, "We are your leaders—we, your own House of Commons."—Macaulay's *Speech on the Reform Bill.*

3. The minister next passed to the mother, moving along the floor as slowly, silently, and gradually, as if he had been afraid that the ground would, like unsafe ice, break beneath his feet, or that the first echo of a footstep was to dissolve some magic spell, and plunge the hut, with all its inmates, into a subterranean abyss. The tenor of what he had said to the poor woman could only be judged by her answers, as, half-stifled by sobs ill-repressed, and by the covering which she still kept over her countenance, she faintly answered at each pause in his speech—"Yes, sir, yes!—Ye're very gude—ye're very gude!—Nae doubt, nae doubt!—It's our duty to submit!—But, O dear! my poor Steenie! the pride o' my very heart, that was sae handsome and comely, and a help to his family, and a comfort to us a', and a pleasure to a' that lookit on him!—O my bairn! my bairn! my bairn! what for is thou lying there!—and eh! what for am I left to greet for ye!"—Scott's *Antiquary.*

4. Thus saying, I left them, and descended to the common prison, where I found the prisoners very merry, expecting my arrival; and each prepared with some gaol trick to play upon the doctor. Thus, as I was going to begin, one turned my wig awry, as if by accident, and then asked my pardon. A second, who stood at some distance, had a knack of spitting through his teeth, which fell in showers upon my book. A third would cry Amen in such an affected tone, as gave the rest great delight. A fourth had slyly picked my pocket of my spectacles. But there was one whose trick gave more universal pleasure than all the rest; for observing the manner in which I had disposed my books on the table before me, he very dexterously displaced one of them,

and put an obscene jest-book of his own in the place. However, I took no notice of all that this mischievous group of little beings could do, but went on, perfectly sensible that what was ridiculous in my attempt would excite mirth only the first or second time, while what was serious would be permanent. My design succeeded, and in less than six days some were penitent, and all attentive.—Goldsmith's *Vicar of Wakefield.*

CHAPTER XI

FIGURES OF SPEECH

Tropes.—In the preceding chapters we have considered the different uses of words, according to their simple, exact meaning, or denotation, and according to their complex, suggestive meaning, or connotation. We come now to still another way of using words, that is, when they are made to mean something quite different from their original signification—either denotative or connotative. This use is called *tropical*, and the words, as well as phrases, clauses and sentences, turned or twisted from their natural meaning, are sometimes called *Tropes*, from a Greek word meaning to turn or twist. More commonly they are called *Figures of Speech*.

Ordinary words and phrases do very well for the everyday events of life, in fact, they are the only ones to use in such cases; but when you wish to speak or write about something out of the ordinary, something strange or striking, something especially delightful or terrible, your language, if you have any feeling or imagination, naturally rises above the every-day level and becomes tropical, that is, picturesque, figurative. This is just as natural as laughing or eating. It is only when all feeling or imagination fades out of your lives, or when you are busied with dry or commonplace affairs, that you employ language utterly lacking in figurative speech.

You often hear in ordinary conversation such expressions as, "*happy as a lark*," "*worn to a thread*," "*sunshiny disposition*," or "*bitter regrets*." These are tropes just as much as some of the finest passages from the poets; and are as much a part of our language as any adjective or adverb, for they grew up in it in much the same way.

Faded Metaphors.—Such tropes have arisen, and are still arising, naturally in imaginative speech and writing. Those which are particularly appropriate are taken into the language of ordinary people, and are used so constantly in every-day speech, that no one dreams of their poetic quality. They are then quite appropriately called *Faded Metaphors*. Some of the most common are: "*the head of the stairway*," "*the foot of the precipice*," "*the brow of the hill*," "*a belt of timber*," "*the wing of an army*," "*daybreak*," "*sundown*." In short, whether you are aware of it or not, you can hardly help using figures of speech. Rhetoricians have put these into classes with long Greek and Latin names. They have also told us in their books on rhetoric just when they should be used, and when they should be avoided. We shall not attempt to go through all of these classes—there were once over two hundred—but we shall study only those which are the most important, or the most used. In fact, as many of the old-fashioned classifications were oversubtile and useless refinements, they are generally omitted in the more modern works on rhetoric.

CLASSIFICATION OF FIGURES

Figures of speech are divided into three general classes, as they are founded on (1) the Comparison, (2) the Association, (3) the Contrast of words or ideas. These we shall now consider in general, and in those subdivisions which are most commonly used.

1. *Figures Founded on Comparison or Resemblance*

Simile.—(*a*) *Simile* * is a fully expressed comparison between unlike things or ideas, which yet have some common quality. The comparison is generally introduced by such words as *like*, *as*, or *so*. The following is a good short simile:

> True ease in writing comes from art, not chance,
> As they move easiest who have learned to dance.—*Pope*.

* Simile is not, strictly speaking, a trope, as it is a fully expressed comparison, but it is usually brought under this head.

And this is a long one, admirably sustained:

As a fond mother, when the day is o'er,
Leads by the hand her little child to bed,
Half willing, half reluctant to be led
And leave his broken playthings on the floor,
Still gazing at them through the open door,
Nor wholly reassured and comforted
By promises of others in their stead,
Which, though more splendid, may not please him more;
So Nature deals with us, and takes away
Our playthings, one by one, and by the hand
Leads us to rest so gently, that we go
Scarce knowing if we wish to go or stay,
Being too full of sleep to understand
How far the unknown transcends what we know.—*Longfellow.*

The introductory word may often be omitted, and the effect improved; as,

For sweetest things turn sourest by their deeds:
Lilies that fester smell far worse than weeds.—*Shakespeare.*

Proper and Improper Similes.—In a good simile the things or ideas compared must not be too much alike. It is a simile if we say, "The boy's strength is like that of a young lion," but not if we say, "His strength is like that of his father before him."

Likewise a simile becomes absurd if the things compared are too unlike; as when the grand is compared with the trivial. Such similes are only proper in comic composition. In the simile,

The day is done and darkness
Falls from the wings of Night,
As a feather is wafted downward
From an eagle in his flight,

the comparison of the all-enfolding darkness with such a slight and tiny thing as a feather, quite spoils the effect. But in the following from the burlesque epic, *Hudibras*,

And like a lobster boiled, the morn
From black to red began to turn,

we have one of the most famous comic similes in English literature.

Similes should be used in composition, when, without being too self-evident or too far-fetched, they make the thought clearer or bring it before us more vividly.

Metaphor.—(*b*) *Metaphor* is based on a real or fancied identity in some prominent quality or qualities of two or more things. Unlike simile it does not formally state the likeness, but takes it for granted. For instance, instead of "Our God protects us like a strong fortress," we have "A strong fortress is our God." *

Epithet.—(*c*) Often the metaphor consists of a single adjective applied to a noun and involving a comparison; for instance: "virgin snow," "shallow fears," "wingéd words," "rosy-fingered dawn." These adjectives are called *Epithets*, and have been the chief ornament of poetry from the days of Homer to the present time.

Personification.—(*d*) When the implied comparison treats an inanimate thing or an abstract state as if it had life, and an animal as if it were a person, it is very properly called *Personification;* for example, "the childhood of a nation," "thirsty ground," "the eager arrow," "the king of beasts," "Earth felt the wound."

Apostrophe.—(*e*) When the writer or speaker himself feels this personality so strongly, that he turns aside in the course of his speech to address these personifications of his as if they were actually present before him, the figure is termed *Apostrophe;* † for example:

"Hail Columbia, happy land!"

Ye banks and braes of bonnie Doon!—*Burns.*

O Liberty, what deeds are done in thy name!—*Madame Roland.*

Welcome, welcome, ye dark-blue waves!
And when you fail my sight,
Welcome, ye deserts, and ye caves!
My native land—Good Night!—*Byron.*

The same term is applied to the figure when a dead or an absent person is addressed as if present; as,

* From Luther's hymn, *Ein feste Burg ist unser Gott.*

† From a Greek word meaning to turn aside and from which is also derived the verb to apostrophize.

Milton, thou shouldst be living at this hour.—*Wordsworth.*

Apostrophe is especially used by orators in their climaxes; as:

Advance then ye future generations, we would hail you as you rise in your long succession to fill the places we now fill. We welcome you to the blessings of good government and religious liberty. . . . We welcome you to the immeasurable blessings of rational existence, the immortal hope of Christianity, and the light of everlasting truth!—*Webster.*

Vision.—(*f*) Sometimes, likewise, an impassioned speaker will describe a scene as if he saw it at the moment enacted before him. This is naturally called *Vision;* for example:

I see before me the gladiator lie,
He leans upon his hand—his manly brow
Consents to death but conquers agony,
And his drooped head sinks gradually low,
And through his side the last drops, ebbing slow
From the red gash, fall heavy one by one,
Like the first of a thunder shower; and now
The arena swims around him—he is gone,
Ere ceased the inhuman shout which hailed the wretch who won.
—*Byron.*

Allegory.—(*g*) When metaphor, often accompanied by personification, is carried out at great length in narrative form, it is called an *Allegory.* Those of you who have read Bunyan's *Pilgrim's Progress* know the best long allegory in the English language.

Allegory does not, however, make a formal comparison as does simile; nor does it directly figure one thing to be another as does metaphor; it rather chooses a like subject and talks of it in such a manner as to suggest the other. Sometimes, as in the *Fables of Æsop*, an interpretation is appended at the close; but generally the reader is left to interpret the story for himself by means of well-chosen names and incidents. The finest short allegories in any language are the *Parables* of the *New Testament.**

* Sometimes extended personifications like Milton's episode of Sin and Death in *Paradise Lost* are called allegories. *Fable* and *Parable* are also by some authorities counted as separate figures.

Comparative Value of Metaphor and Simile

A metaphor is generally more forcible than a simile because it is more concise. It also gives us an agreeable exercise in detecting the points of likeness implied; for we do not always like to be told things in too great detail, as if we did not have sense enough to find them out for ourselves. For instance the following, from the *Wreck of the Hesperus:*

> But the cruel rocks they gored her side
> Like the horns of an angry bull,

would have been much stronger if the poet had stopped at the end of the first line, leaving a very vigorous and perfectly distinct metaphor, and had not gone on to the simile, which may perhaps suggest the not very poetical picture of a mad bull under the water goring the bottom of the good ship *Hesperus.*

But frequently when the analogy is somewhat remote a formal comparison is absolutely necessary to make the thought clear. In the following,

> Life, like a dome of many-colored glass,
> Stains the white radiance of eternity.—*Shelley.*

the words "like a dome of many-colored glass," are absolutely necessary to explain the second line. Often, however, as in "Unfathomable Sea whose waves are years," the last part of the metaphor explains the first, and so renders the simile unnecessary.

Rules.—There are certain general rules which good taste requires to be followed in the use of metaphor and its allied figures:

Bombast.—1. As in the simile, the image of a metaphor must be suited to the subject. You must not degrade lofty ideas or personages by trivial comparisons, nor try to exalt insignificant themes by high-sounding phrases. The latter fault is called *Bombast.* When unskilled writers and speakers use it, the effects are, if not positively offensive, extremely comical. Of course, the case is different when

the writer's purpose is to make fun of something or somebody.*

Strained Metaphors.—2. Again, when you have a good image do not carry it out too far, that is, overstrain it, or draw from it too many consequences. The poets of the sixteenth and seventeenth centuries were especially given to this habit. Some instances, like Shakespeare's "All the world's a stage," from *As You Like It*, are very effective. But the majority of these overdone metaphors offend the taste of the present day; as the following specimen from one of our earliest American poets will show. It was written in memory of the first minister in Boston, and this is how the good man is described:

A living, breathing Bible, tables where
Both *covenants* at large engraven were;
Gospel and *law*, in's heart had each its column;
His head an *index* to the sacred volume;
His very name a *title-page;* and next
His life a *commentary* on the text.
O, what a monument of glorious worth,
When in a *new edition* he comes forth
Without *erratas*, may we think he'll be
In *leaves* and *covers* of eternity.

We may admire the ingenuity that could evolve such a sequence; but we can hardly call it poetry or even consider it effective.

Mixed Metaphors.—3. A metaphor must be consistent throughout, that is, nothing should be involved in it that can not be applied to the subject in both its literal and figurative senses. Mixed metaphor, as the failure to observe this rule is called, is a fault very commonly committed by youthful and careless writers and speakers when they indulge in "flowery language." One does not need to give reasons for avoiding this pest of speech; a few shocking examples will make its evil only too evident:

I care not though the serpents of slander crawl upon me through the grass with daggers in their boots.

In a moment the thunder bolt was upon them deluging the country with invaders.

* See under Simile, page 257.

Here he had Dr. Johnson, the biggest fish of English literature in his garden, and he proceeded to pump him dry.

I see the Church of England standing in the land with one foot firmly planted on the soil, and the other stretched toward heaven.

Sequence of Metaphors.—But when a writer illustrates an idea by a series of metaphors, taking care to keep each one distinct from the other, the effect is admirable, like that of a series of pictures on different phases of the same subject; for example:

It seems to me strange and a thing much to be marvelled at that the laborer to repose himself hasteneth as it were the course of the sun; that the mariner rows with all force to attain the port, and with a joyful cry salutes the descried land; that the traveller is never contented nor quiet until he be at the end of his voyage; and that we in the meanwhile, tied in this world to a perpetual task, tossed with continual tempests, tired with a rough and cumbersome way, yet cannot see the end of our labor but with grief, nor behold our port but with tears, nor approach our home and quiet above but with horror and trembling.

Metaphor with Literal Statements.—4. You should take care not to mingle literal with metaphorical statements in the same sentence, if you are writing on a serious subject. This, however, is frequent in comic composition, for example:

The heroic American marksmen had no defence but bags of cotton joined to their own unconquerable courage.

The Dutch sailors were inspired by the spirit of Liberty and the best of Holland gin.

Appropriateness of Metaphors.—5. Finally, the appropriateness of a metaphor may be tested by converting the implied comparison into a formal simile. The full comparison should be clear in the mind of the writer, however brief his metaphor. If this is the case there can never be any unintentional mixing of metaphors. Such confusion always arises from an indistinct mental vision.

2. *Figures Founded on Association, or Contiguity*

Association.—One of the characteristics of the human mind is its habit of grouping or associating certain ideas, so that when one of them is mentioned it suggests or recalls

the others. This is the usual way in which we remember things. In speaking or writing, therefore, it is generally much more effective to name some one thing which will suggest others, than to give a long enumeration; or to mention some especially characteristic quality or attribute of a person or object, than to indulge in a detailed description.

(*a*) **Allusion.**—*Allusion* * is one of the figures arising from this habit of associating ideas. Its most common form occurs where the name of some well-known person in history, or character in drama or fiction, is alluded to as a representative of a whole class of people. For example:

Some village *Hampden*, that with dauntless breast
The little tyrant of the fields withstood,
Some mute inglorious *Milton* here may rest,
Some *Cromwell*, guiltless of his country's blood.—*Gray.*

In common conversation we often speak of a person as a Solomon, a Daniel, a Cicero, a Nero, a Napoleon, a Shylock, a Pecksniff, or a Becky Sharp.

(*b*) **Synecdoche.**—Again you may use a part for the whole, the whole for a part, the species for the genus, the material for the thing made of it, and the most conspicuous characteristic for a person or a class. This figure is called *Synecdoche*, and the following examples show how it may be used:

All *hands* were at work.
Give us this day our daily *bread*.
Then flashed the glittering *steel*.
The *protector* of the poor.
None but the *brave* deserve the *fair*.

Improper Synecdoche.—You must take care in using this figure that the part chosen is the most striking or the most interesting for your purpose. Thus, you may speak of "twenty sail at sea," but not of "twenty sail in the docks." You may call houses "roofs" when you are speaking of them as shelters, as, "He left the hospitable roof"; but you can hardly say, "He laid the foundations of a roof." Nor

* Sometimes called *Autonomasia*.

would you say "a maiden of sixteen winters," or "an old man of seventy summers."

(*c*) **Metonymy.**—When you put the effect for the cause, cause for effect, container for thing contained, sign or symbol for thing signified, or anything for another with which it is united by association, you are using the figure called *Metonymy*. For example:

To bring a man's *gray hairs* to the grave.
Basking in the *sun*.
Reading *Shakespeare*.
From the *cradle* to the *grave*..
The power of the *crown*.
The *pen* is mightier than the *sword*.
And could not draw the quiet *night* into her blood.

But you must use the same care as with synecdoche. It is perfectly right to say, "The unanimous opinion of the bar"; but, "I invited a portion of the bar to dinner," would be a ridiculous affectation.*

3. *Figures Founded on Contrast or Surprise*

(*a*) **Antithesis.**—Not only are we fond of detecting resemblances in things that differ from each other, but we are also pleased when we detect differences in things belonging to the same general class. This has given rise to a very commonly employed figure known as *Antithesis*,† whereby things or ideas belonging to the same general classes, but with some marked differences are brought into opposition, thus causing surprise; for example:

Every man desires to *live long*, but no one would be *old*.
I am too *proud* to be *vain*.

* The distinction between allusion, synecdoche, and metonymy, is so very slight that quite a number of rhetorics disregard it, and group all figures arising from association under the head of metonymy, or call them all *tropes*. It cannot be denied that there is good reason for this, since the main idea underlying these three figures is that the use of a word or expression is changed, from its original signification, to another with which in our minds it is somehow associated. All three might be grouped as one figure and be called *Association*. Each teacher should use his own judgment in this matter.

† See Chapter IX., page 219.

It is also an antithesis when opposite ideas are brought close together in order to heighten their effect by contrast:

The Puritans hated bear-baiting, not because it gave *pain* to the bear, but because it gave *pleasure* to the spectators.

His *honor* rooted in *dishonor* stood
And *faith unfaithful* kept him *falsely true.*—*Tennyson.*

Pope was especially felicitous in his use of this figure; as in his famous line on Lord Bacon,

The wisest, brightest, *meanest* of mankind.

Probably the best example of a sustained series of antitheses is his well-known attack on Addison, whom he calls "Atticus":

Should such a man, too fond to rule alone,
Bear like the Turk no brother near the throne,
View him with scornful yet with jealous eyes,
And hate for arts that caused himself to rise;
Damn with faint praise, assent with civil leer,
And without sneering, teach the rest to sneer;
Willing to wound and yet afraid to strike,
Just hint a fault and hesitate dislike;
Alike reserved to blame or to commend,
A timorous foe and a suspicious friend;
Dreading e'en fools, by flatterers besieged,
And so obliging that he ne'er obliged,
* * * * * * *
Who would not smile, if such a man there be?
Who would not weep, if Atticus were he?

Epigram.—When an antithesis is sufficiently brief to stand alone without context or explanation, it is called an *Epigram.* Many of our best-known proverbs, and many often quoted sayings of famous men are epigrams; for example,

The more haste the less speed.
He was so good, he was good for nothing.
An educated man should know something of everything, and everything of something.
Not one cent for tribute, millions for defence.
All's lost save honor.
He was of rich but honest parents.

He who fights and runs away
Will live to fight another day.

Danger of Antithesis.—As you will find the making of antitheses and epigrams rather easy work, you are liable to fall into the habit of overdoing them, especially if you think yourself "smart" or witty. The merit of antithesis lies in its brevity and condensation, and in the well-balanced form of the sentence which it requires. Its danger is the likelihood of perverting the truth by overstating the contrasting points, and by neglecting modifying circumstances. Its too frequent use produces a jerky and fragmentary style, which has been well parodied by the witty Sydney Smith in the following passage from an imaginary review:

They have profundity without obscurity, perspicuity without prolixity, ornament without glare, terseness without barrenness, penetration without subtility, comprehensiveness without digression, and a great number of other things without a great number of other things.

(*b*) **Exaggeration.**—Another way of appealing to o love of surprise and contrast is by concentrating the attention on some single feature and exaggerating it. This figure is naturally called *Exaggeration*.* It is most commonly used by humorous writers like Charles Lamb and our own Mark Twain, whose works are full of it. But it is also used by serious writers, when they wish to produce extremely striking effects, or to startle us into thinking about things we had never before considered. The works of Milton, Victor Hugo, and Carlyle abound in examples of this figure employed with magnificent effect. As used by them it may be likened to a gorgeous display of fireworks. It is also very effective in depicting excited states of mind, as in the scene at the grave of Ophelia, where Hamlet says to Laertes:

Zounds, show me what thou'lt do:
Woo't weep? woo't fight? woo't fast? woo't tear thyself?
Woo't drink up eisel? eat a crocodile?
I'll do't. Dost thou come here to whine?

* Also called *Hyperbole* from a Greek word meaning an overshooting or excess. From it we have also the adjective *hyperbolical*.

To outface me with leaping in her grave?
Be buried quick with her, and so will I;
And if thou prate of mountains, let them throw
Millions of acres on us, till our ground,
Singeing his pate against the burning zone.
Make Ossa like a wart.—*Shakespeare.*

Danger of Exaggeration.—But to employ this figure in serious writing with good taste requires great skill, as it so easily becomes bombastic and even nonsensical. Most young people have a tendency to exaggeration, which they should try to overcome. What would you think of such common youthful expressions; as, "I never had such a splendid time in my whole life," or "She is just too mean to live," if employed in a serious composition?

(*c*) **Irony.**—Again our love of contrast and surprise is satisfied by the figure of *Irony*.* This sometimes begins with a statement that seems complimentary, and then a sudden turn of the wording or a change in the inflection of the voice shows that just the opposite was meant; as,

In mathematics he was greater
Than Tycho Brahe or Erra Pater;
For he, by geometric scale
Could take the size of pots of ale.—Butler's *Hudibras.*

He is full of information like yesterday's newspaper.
He did his party all the harm in his power; he spoke for it.

Sarcasm.—Sometimes irony states the direct reverse of what is meant to be understood, but in such an extreme way that it emphasizes the falsity of what is assumed to be true. This is true sarcasm, the literal meaning of which word is "to tear flesh." One of the best examples is the prophet Elijah's mockery of the priests of Baal, who were endeavoring by sacrifices, prayers, and self-mutilation to draw a manifestation of power from their deity.

Cry aloud, for he is a God, either he is talking, or he is pursuing, or he is on a journey, or peradventure he sleepeth, and must be awaked.

* From a Greek word meaning "dissimulation." It is also called *Insinuation* or *Inuendo.*

Euphemism.—A polite form of irony in which evil or dangerous things are spoken of in gracious terms is called *Euphemism.* Thus we may speak of a highway robber's "relieving the traveler of his purse," or a wicked man's death as his "migrating to a warmer climate," of a defaulter's "leaving the country for the sake of his health." It may also be used without any sarcastic intention in phrases when we speak of death as a "falling asleep," or a "passing away," or as "that undiscovered country from whose bourne no traveler returns." And the same decorous wording refines the edge of *Polite Retort;* as,

His ancestors came over with William the Conqueror, I never heard that they did anything else.

I hope he thought he was speaking the truth; but he is rather a dull man and liable to make blunders.

Danger of Irony.—But you must employ this figure of irony rarely and with the nicest skill. It is a two-edged sword which often wounds the one wielding it. A clumsy use of it renders you liable to be considered, instead of smart and witty, rude and impolite.

SUMMARY

To sum up, do not avoid figures of speech or even be cautious in using them. They are the very things you want, if they arise like showers of sparks from the fire of inspiration. They are worse than useless if you have to search for them. Never deliberately indulge in "fine writing," and if you find yourself doing so, when you revise your work, trim off the *artificial* flowers of speech. It is all a question of good taste, and this matter of good taste makes the main difference between good and poor writers.

TABLE OF FIGURES OF SPEECH

I.	II.	III.
COMPARISON OR RESEMBLANCE	ASSOCIATION OR CONTIGUITY	CONTRAST OR SURPRISE
(*a*) Simile. (*b*) Metaphor. (*c*) Epithet. (*d*) Personification. (*e*) Apostrophe. (*f*) Vision. (*g*) Allegory.	(*a*) Allusion (Autonomasia). (*b*) Synecdoche. (*c*) Metonymy.	(*a*) Antithesis and Epigram. (*b*) Exaggeration (Hyperbole). (*c*) Irony and Euphemism.

Classification According to Effect.—Figures of speech may also be classified according to the effect they are meant to produce. On this basis there are founded two classes: I. figures that promote *Clearness;* II. figures that promote *Emphasis*. Under the first are: Simile, Metaphor, Epithet, Personification, Allegory, Allusion, Synecdoche, and Metonymy; under the second: Apostrophe, Vision, Exaggeration (Hyperbole), Irony, Antithesis and Epigram, and Climax.

EXERCISES

I. Look up in your classics and copy carefully:

1. Five similes.
2. Ten metaphors.
3. Ten epithets.
4. Five personifications.
5. Two apostrophes.
6. Two examples of vision.
7. Two allusions.
8. Five synecdoches.
9. Five metonymies.
10. Two antitheses.
11. Two hyperboles.
12. Two examples of irony or euphemism.

II. Look through your old themes, copy out all figures of speech you may find in them and classify them according to the table given above. Or, take a certain portion of one of the poems you have read and do the same with it.

III. (1) Take a number of metaphors from your reading and expand them into similes.

(2) Condense a number of similes into metaphors.

PART IV

CRITICISM

CHAPTER XII

LITERARY APPRECIATION AND QUALITIES OF STYLE

THE power of judging is the chief characteristic of mature minds. Immaturity as well as ignorance is most commonly shown in what is called lack of judgment. For in order to judge anything properly we must have not only a wide knowledge of similar things with which to compare it, but also a wide discrimination of the relative importance of the things compared. This power of keen discrimination is wisdom. It is the result of a rich experience, and is the highest exercise of our reasoning faculties. Most people acquire it only late in life—some never. It is the part of true education to develop this power of judging, this wisdom, rather than merely to accumulate stores of miscellaneous knowledge. If one does not get wisdom from his education, he is with all his knowledge but a learned fool—a pedant.

Criticism.—This form of wisely judging is also called *Criticism*, from a Greek word meaning to judge. True criticism does not merely mean finding fault, though that is one of its functions, but it also means bringing out the excellencies as well as noting the defects of the thing criticized. It consists of giving to the best of the critic's ability, a full and clear judgment of the thing as it really is.

Young people as a rule are not critical—that is, critical in the true sense. They either like or dislike a thing, but can give no good reasons for their likes or dislikes. Likes and dislikes naturally enter into criticism, in fact, they are the foundation of all criticism that has any genuineness, vividness, and virility. We do not care for the opinions of one who is not capable of strong feeling; but feelings must be accounted for rationally, that is, they must be shown to

have good and sufficient reasons for their existence. Our judgments must not be like those set forth in the old rhyme:

"I do not like you, Doctor Fell,
The reason why I cannot tell,
But this one thing I know quite well,
I do not like you, Doctor Fell."

Giving sufficient reasons for our likes and dislikes has a two-fold result. First it makes our opinions clearer and more definite, and then, what is of much more importance, makes our approval or disapproval more rational. Unless we are very obstinate and irrational persons we soon find ourselves abandoning those opinions for which we cannot give good and sufficient reasons. More than this, if we continue the habit of finding reasons, we shall soon discover that, not only is our power of discrimination increased, but our power of appreciating more fully what is greatest and best in literature, fine art, and life. For what is greatest and best in all of these is such, largely, because it is upheld by reason.

Feeling and Taste.—To be sure there are two other elements, which enter into works of art and literature, which have fully as much to do with their perfection as reason or intellect. These are generally known as *Feeling* and *Taste*.

Of course every one has, or ought to have, feelings; but there is a great difference between the feelings of an immature child, a rude savage, an illiterate person, and those of a refined and highly educated man or woman. It is the same with taste, that appreciation of what is fitting and appropriate.

All three of these, reason, feeling, and taste, are to be developed as we develop the muscles of our bodies, by exercise. And as in the development of our muscles, so in the development of our powers of critical appreciation, certain ways of procedure are best suited to attain the desired end.

Appreciation.—Our present subject being literary appreciation, we shall confine ourselves, first, to your consideration of the best course to follow in learning how to appreciate fully the great works of our literature; then to

the application of what you have learned to the proper criticism of your own writings and those of your classmates. Of the two you will naturally find self-criticism the more difficult. The poet, Burns, has well said,

"O wad some power the giftie gie us
To see oursels as ithers see us."

Yet this power of seeing and criticising your own work is absolutely necessary if you are to learn how to write well; and it, too, can be acquired and developed by exercise.

What then does a proper method of critical appreciation consist of?

The Author's Purpose.—First, you must discover the purpose of the author in the work you are studying. This purpose determines not only the plan, but also the manner in which that plan is carried out. The manner of an author, whose purpose, like Mark Twain's, is mainly to entertain us, will be very different from that of one like Dickens, whose purpose is often to rouse our indignation against some abuse. Likewise a book meant to instruct us, or to give us some useful information, would not be handled in the same way as a poem intended to awake our fancy or to raise our thought to the higher realms of ideal beauty.

When you have discovered the writer's purpose, your duty as critic is to examine carefully whether he has succeeded in carrying this out or not. Is his work adequate or inadequate? In other words, does it meet your reasonable expectations? It is your reason that is mainly concerned at this point, and the work gains your approval if your reason is satisfied. But if your rational demands are not adequately met, you very properly condemn the work as silly or trifling, or even pronounce it dull and uninteresting.

Interest.—This leads us to another point, one of vital importance in all pure literature. Does the author in carrying out his purpose make the work interesting? Does it interest us, that is, does it arouse our feelings and make us willing and even desirous of going on with it?

Here, however, we must note carefully two important exceptions. First, all technical works, such as scientific,

medical, and legal treatises, intended for students and scholars, need not be in themselves interesting. The interest which the reader has, or ought to have in the subject, renders it unnecessary for the author to try to arouse it. His aim is merely to present the facts and theories of his subject in the most complete and thorough manner possible. Such books are naturally dry and uninteresting to the uninitiated or careless reader. Of course, when a learned man like Huxley desires to interest the general public in scientific matters, his procedure is very different; and it must be said that Huxley has succeeded in making a discussion of atoms and molecules as interesting as a good story. But you must not, unless you are beforehand deeply interested in the subject, expect to find a technical work anything but dry and tedious.

Premature Judgment.—Again it often happens, when you first take up some masterpiece of our literature, that you find it very hard reading. You can hardly, if at all, tell the purpose of the author, and so cannot say whether he has carried it out or not; as for its interest, you are sure that you never read such a dull book. This is perfectly natural; but you should not, therefore, condemn the work, and still less should you pretend to admire it.

The former course is preferable, for it at least is honest. The trouble is that you are not yet quite ready for the work. You would hardly expect to climb mountains before you had fully learned to walk; and yet mountain climbing may become one of your most exhilarating pastimes, when your muscles have developed sufficiently to endure the exertion.

But where a work has received the approval of generations of intelligent people, it is not safe for you to sit in final judgment upon it. The proper course is to withhold your judgment until you are older or more fit. Lay the book aside, or, if you are obliged to read it, get what you can out of it, and let the rest go. You may frankly say that the book does not interest you at the present time, for that does not imply anything against its real merit. Some time you may find more in it. A school boy once, seeing his father enjoying the *Spectator*, tried to read the book, but found it,

as far as he was concerned, insufferably dull; but some years later he read it with delight. Of course, it may be, that no matter how much mental progress you make, some great works will always fail to interest you, for the deepest interest is aroused more through the feelings than through the intellect. Some intelligent people have never been able to read Johnson's *Rasselas* through, though they have made several earnest attempts. This, however, of course, does not in the least affect the merit of the book. Their inability to read it is rather because of a defect in themselves than in the great Dr. Johnson.

Value of a Guide.—You should, however, in the study of a great work in class, follow your teacher closely. This does not mean that you must surrender all independent thought, and blindly accept and tamely repeat at second hand his opinions. If you are to get any true pleasure or real benefit from the study of literature your opinions and feelings must be your own, either original with you, or made your own because you believe in them, or have been taught to appreciate them. As in climbing a mountain for the first time the services of a capable guide are indispensable to lead you in the easiest paths, to point out to you the most beautiful views; so you may receive much assistance and derive much pleasure in ascending the heights of literature from a capable teacher who has thoroughly and lovingly studied the ground you must pass over.

The writings of appreciative critics like Carlyle and Lowell are also a great help to the proper understanding and thorough enjoyment of the master works of literature.

A reverent and receptive, as well as an honest and fearless spirit, is the proper one for this study. You may be sure that these works would not have lived to the present time, if they had not contained something vital and enduring.

Proper Subjects for Youthful Criticism.—But while you should withhold unfavorable judgment of great literary works, you should employ your critical powers constantly on the transient literature of the day; and especially on the themes of your classmates, and on your own work. Here you may be sure that your rational judgment and honest

feelings are of value, and deserve full consideration: and here the question whether the work interests you or not is of vital importance. There are two kinds of works that achieve enduring reputation: those works which, like the plays of Shakespeare, appeal to all sorts and conditions of rational men, and those which, like the poems of Edmund Spenser, appeal to a specially cultivated and refined class. Both are lasting, but the former are the greater because they are the broader. You, young as you are, form part of that public which decides whether new works of general interest shall or shall not endure; and if you cultivate the taste that is in you, you may even become part of that smaller public which settles the fate of works whose appeal is more special.

Style and Taste.—This leads us to the third element involved in literary appreciation, *Taste*. You may read something whose purpose is perfectly clear and adequately carried out, which may be so interesting that you cannot lay it down until you have finished, and yet you would under no circumstances give it your approval. The style of the writer offends your taste: you feel a sense of repulsion or disgust. It is mainly a matter of your feelings, and the more rational and refined your feelings are, the more rational and refined will be your taste.

Take for instance the style of the nickel novels that once so deeply interested some of you. Read one of them now, and you see at once that the style does not even suit the subject, and that when it is not absolutely stupid, it is extremely ridiculous. The style in which our English Bible is translated is perfectly adapted to its purpose, and has a powerful effect upon our feelings. No more magnificent phrases can be found than those which give the utterances of the Prophets or the poetry of the Psalms, and none more beautiful and tender than those which set forth the words and works of Jesus; but this language and style used in narrating everyday events produces a most comic effect, as is seen in Mark Twain's *Seven Sleepers of Ephesus*, in *Innocents Abroad*. Read one of the reports of base-ball games that are given in most of our large daily papers. If you are familiar with the game and know anything about the teams you will

certainly be interested in the account, the purpose of which, to give the chief events of the game in a vivid manner, is certainly adequately carried out. And yet not any of you would defend the barbarous style in which it is written, for its object is to please the illiterate taste of the majority of those that attend the national game.

It is not necessary, however, to be slangy or vulgar in order to make a vivid description even of a game. Read the account of the foot-ball game in *Tom Brown at Rugby*, or if you are studying Latin read over again the description of the games in the fifth book of the *Æneid*. A student once said, after reading the latter, "What a magnificent sporting editor Virgil would have made!" This was a keen observation, for Virgil's account, though in hexameter verse, is in a style perfectly appropriate to the matter, which is described vividly in all its essential details.

Style.—The style of any piece of writing is the way in which it is written, the manner in which the thought is expressed in words. That is good style in which the manner is appropriate to the matter, and gives us a pleasurable feeling of harmony; and that is bad style in which the manner is inappropriate, and gives us the unpleasant feeling of discord. It is the same in writing as in dress. There is a striking style, a flashy style, a quiet style, a vulgar style, a refined style, and so on; likewise a person is called "stylish" whose attire is always becoming and appropriate to the occasion. In writing, style may be perspicuous or vague, precise or ambiguous, vivid or quiet, inflated or simple, brief or verbose, forceful or elegant, sublime or dainty, etc., but it must be appropriate if it is to be good style, just as one would not wear heavy boots to a party, or patent leather pumps when hunting.

Vulgar Style.—To be sure, in certain cases, as when the author is portraying common or vulgar people, the use of a coarse and even a slangy and vulgar style may not only be pardoned but approved. Dickens' presentation of the Weller family and its connections in the *Pickwick Papers*, and Shakespeare's Bottom and Sly, are good examples of this. Still one must be a master in order to do this skilfully,

for there is nothing more stupid than mane vulgarities, inserted simply because they are vulgar. Of course we all know that vulgar people talk vulgar commonplaces, but such things should not be crowded into a book intended for refined people; unless, as in the case of Shakespeare and Dickens, these vulgarities bring out some necessary phase of character, or develop some important point in the story.

Qualities of Style.—All of the many different qualities of style which are named in some rhetorics, such as precision, sublimity, brevity, pleonasm, energy, delicacy, etc., while their main effect is on our feeling, our taste, yet also affect other phases of our nature. For you must know that every phase of our minds enters into our every act, only some one phase is always predominant. Thus when you are studying a lesson it is your intellect that predominates, though of course your will is acting to keep you at the lesson and to prevent your throwing down the book; while your feeling must be either one of interest, dislike, or indifference. When you are listening to music it is your feeling that is most involved, though of course your will keeps you attentive, and your intellect is also employed, especially if you are hearing what is called classical music. And when you decide upon any course of action, for instance, determine to write an honest examination, your will is at the front, though your intellect has been used in discussing the *pros* and *cons*, and your feeling is pleasurable because you have decided to do what is right. So the different qualities of style, while they appeal chiefly to our feelings of harmony and discord, that is, to our taste, yet appeal also to our will, to our intellect, and to other feelings beside those involved in taste. Each quality appeals chiefly to one of these three mental phases, *intellect*, *will*, and *feeling;* and we shall classify them according to their main appeal.

I. CLEARNESS

What our intellect demands above all is accuracy and clearness. We want to get at the meaning of the writer with as little effort as possible. If the writer wishes to

appeal to our intellect, he must economize our attention, that is, he must use as little of it as possible on the words, so as to keep the most of it for the thought.*

Purity.—In order to obtain accuracy you must first of all use correct syntax, involving the correct inflections of words which are in present, reputable, and national use, and are appropriate to the occasion. This is called *Purity* in style. You must also avoid all strange grammatical constructions, barbarisms, and improprieties, for you certainly cannot make your meaning clear if you use a grammar † and a vocabulary with which your reader is not perfectly familiar.

We must note here, however, that outside of ordinary words in every-day use, the vocabularies of different persons are by no means similar. For instance, a book that might be perfectly clear to doctors might be absolutely unintelligible to lawyers, and *vice versa*, while the great mass of people would not be able to understand either. We shall therefore leave out of our discussion all technical works. These, however, are not, strictly speaking, literature.

Wordiness.—But you may be absolutely correct in grammar and your vocabulary may not be soiled by a single barbarism or impropriety, and yet you may fail to attain clearness or perspicuity. You may fall into one of the worst faults of writing—*Wordiness*. By this you may not only impose upon your reader's powers of attention, but when you inflate your sentences with unnecessary words, phrases, or clauses, you make them difficult to follow even though they can be correctly parsed. The different ways in which a writer may become wordy are called by rhetoricians, *Tautology*, *Redundancy*, *Pleonasm*, *Verbosity*, etc. As all of these, however, arise from the same fault of adding useless elements to a sentence, or paragraph, we may consider them all under the head of wordiness.

* Herbert Spencer's well-known *Essay on Style* is a very interesting presentation of the intellectual phase of the subject, and it would be well for all of you to read it.

† In the matter of correct grammar, it is taken for granted that you are already well acquainted with the chief rules and their application; but it is well to have some standard grammar at hand for reference in cases where you may be in doubt as to the correct usage.

1. In the first place you may say the same thing several times, either by the useless repetition of a word, or of the same idea in different words; for example:

On *comparing* these works *together*, I found there was no comparison between them.

Of the tree of good and evil thou shalt not eat *of it*.

Down until this time, *Distant* and far away, Hitherto *and before now*, The *whole* sum total, The universal opinion of *all men*, Currency *and circulation*, Welfare *and prosperity*, *Sylvan* forest, *Umbrageous* shade, *First* rudiments.

2. You may put in a number of words not exactly repeating the sense, but adding nothing to it of any consequence, nothing that is not really involved in what you have said before; for example:

I shall *come to* call *at your house* to-morrow, *that is*, if I have any leisure *on my hands*.

He went home full of *a great many* serious reflections.

Both *of them*, a few *of them*, self same, oftentimes, four-square, etc.

(The last-named expressions are allowable in poetry.)

3. You may befog your subject with a host of words or details, which may not repeat each other, but which are insignificant and uninteresting; for example:

I arose from my chair, went out of the house, entered the stable, took my horse from the stall, saddled him and bridled him, mounted upon his back, struck the spurs into his side, and galloped off down the road which leads to the town.

This is a fault peculiar to children, illiterate persons, and very old people. Shakespeare and Dickens, especially, give many examples in their portrayal of characters. The following is one of the best:

Tilly-fally, Sir John, ne'er tell me: Your ancient swaggerer comes not in my doors. I was before Master Tisick, the deputy, t'other day; and as he said to me, 'twas no longer ago than Wednesday last, "I' good faith, neighbor Quickly," says he; Master Dumbe, our minister, was by there; "Neighbor Quickly," says he, "receive those that are civil; for," said he, "you are in an ill name:" now a' said so, I can tell whereupon; "for," says he, "you are an honest woman, and well thought on; therefore take heed what guests you receive; receive," says he, "no swaggering companions." There comes none here;—you would

bless you to hear what he said; no, I'll no swaggerers.—Shakespeare's *Henry IV., Part II.*

Repetition in Oratory.—But in oral discourse, especially in oratory, certain things are allowed which are considered generally as serious faults in writing. For instance, *Repetition* is one of the most powerful means the orator has for impressing his ideas upon his hearers. For unless the same idea be repeated several times, of course in slightly different forms, they are likely to pass it by unnoticed.

The following from John C. Calhoun, the great orator of South Carolina, is a good example:

I never use the word "nation" in speaking of the United States, I always use the word "Union" or "Confederacy." We are not a nation, but a union, a confederacy of equal sovereign States. England is a nation, Austria is a nation, Russia is a nation, but the United States are not a nation.

Let us rewrite the passage, removing the repetitions.

I never use the word nation in speaking of the United States, but prefer a "Union" or a "Confederacy" of equal and sovereign States. England, Austria, and Russia, but not the United States, are nations.

Read the two passages aloud and note the different effects.

Detail in Oratory.—Again, in describing a scene the orator may use a great abundance of detail as well as repetition that would be tedious in written composition. In this case he can by his gestures and tones throw such life into the story that it seems to be enacted before the hearer, who is forced to follow each distinct detail with breathless attention. The following from Webster, describing a murder is a fine example:

The assassin enters, through the window already prepared, into an unoccupied apartment. With noiseless foot he paces the lonely hall, half lighted by the moon; he winds up the ascent of the stairs, and reaches the door of the chamber. Of this he moves the lock by soft and continued pressure, till it turns on its hinges without noise; and he enters, and beholds his victim before him. . . . It is accomplished. The deed is done. He retreats, retraces his steps to the window, passes out through it as he came in, and escapes. He has done the murder,—no eye has seen him, no ear has heard him. The secret is his own, and it is safe!

You must remember that these cautions against repetition, restatement, and amplitude of detail, only apply when the additions contribute nothing to the meaning or to the effect, and so can be properly termed *wordy*. Often in all varieties of composition it is necessary to repeat words, to restate thoughts, and to illustrate by much detail, in order to prevent any possible misunderstanding of the idea. But no rules can be laid down for such cases: the nature of your thought, the style of your writing, and your own good taste must decide. Clearness is the first requisite of most writing.

Ambiguity.—You may also fail to secure clearness, not only by being wordy, but by using your own words so vaguely that their meaning is doubtful, or by so arranging them in your sentences that it is uncertain what you refer to. This is called *Ambiguity*. For example:

Two sisters want washing.

He arrived in America with only one shirt to his back, and since then he has contrived to accumulate over ten millions.

For sale, a piano by a gentleman with curiously carved legs.

All of these sins against clearness of style are very common, especially among careless people; and they are only to be corrected by the strictest care in revision.

Simplicity.—If you wish your writing to be clear your words must be short and familiar, rather than long and unusual. Your sentences must not be involved in too many subordinate clauses, and your descriptions of things and incidents must be in simple and usual expressions. If you do this consistently your style will have the merit of *Simplicity*. The following is a beautiful example:

This done, and after these things had been somewhat digested by Christiana and her company, the Interpreter takes them apart again, and has them first into a room, where was a man that could look no way but downwards, with a muck rake in his hand. There stood also one over his head, with a celestial crown in his hand, and proffered to give him that crown for his muck rake; but the man did neither look up nor regard, but raked to himself the straws, the small sticks, and the dust of the floor.

Then said Christiana, I persuade myself that I know somewhat the

meaning of this: for this is the figure of a man of this world; is it not, good sir?—Bunyan's *Pilgrim's Progress.*

Brevity.—You may also secure clearness by stating your thoughts as briefly as possible. The great diplomat, Talleyrand, once said that language was made to conceal thought. This is undoubtedly true when a person either intentionally or unintentionally becomes verbose. You should, for the sake of clearness, in revising your work, cut out every word, every phrase, and even every sentence that is not absolutely necessary to the sense. Your style will then possess *Brevity*. It takes some courage, at first, thus apparently to mutilate your own productions, but as you come to see how they are improved you find the process much easier. Yet even this healthy process of cutting may be sometimes carried too far, and end in an obscurity as great as that you sought to avoid. In this example, "You ought not to condemn all the wit in the world against you," the sentence became obscure by cutting out for the sake of brevity the words, "though it be" after the word "world."

One of the best examples of true brevity is the following:

Reading maketh a full man; conference, a ready man; and writing, an exact man; and, therefore, if a man write little, he had need have a great memory; if he confer little, he had need have a present wit; and, if he read little, he had need have much cunning to seem to know that he doth not. Histories make men wise; poets, witty; the mathematics, subtle; natural philosophy, deep; moral, grave; logic and rhetoric, able to contend.—*Bacon.*

Precision.—Your writing may also be made clear by your employing words rather in their precise denotation, than in their suggestive connotation. Then your writing will have what is called *Precision.* By reading your sentences aloud you will find out when they lack in precision, and you will also discover the best way of arranging your clauses to correct them. The selection from Tyndall on page 129 is an excellent example of precision.

Use of Figures of Speech.—Finally, you may make your writing clearer and more concrete through a wise use of some of the Figures of Speech, especially simile, metaphor, allu-

sion, synecdoche, and metonymy.* Simile, of course, makes for clearness as it compares the subject to something better known. Metaphor does the same though more briefly, while allusion, synecdoche, and metonymy make the thought more definite when the associated idea brought forward is less abstract than the one it illustrates.

In general, then, when you would appeal to the intellect, you must take care that your style is clear—perspicuous. You can only obtain this by cultivating simplicity, brevity, and precision in the words, the sentences, and the figures of speech which you use.

II. FORCE

But your style may have all these qualities and yet fail of its intended effect, because people will not take the trouble to read it. You must not only say what you have to say clearly, but you must say it in such a manner that it will be listened to. In most cases it is absolutely necessary to command attention, and that quality of style which forces the reader to give his attention is naturally called *Force*. It first rouses the feelings, and through them sets the intellect to work, but its main effect is on the will which it takes captive and leads whithersoever the writer wishes. A college student who had been reading some of Carlyle's titanic periods, threw down the book and paced up and down the room, declaiming he knew not what, his whole being on fire to carry out in deeds the glorious ideas with which the words had inspired him. Some time after he coolly and carefully examined the passage and found that its prevailing characteristic was force, energy; though in some places it was certainly not perspicuous and in others not in the best taste. But this quality of style, force, is the characteristic of all writers and speakers who deeply move us, and drive us out of our old ruts into new and unaccustomed paths of thought and action.

Means of Securing Force.—How then can this quality of force or energy be obtained? Naturally by being strong

* See Chapter XI.

and energetic yourself. This is the essential. "You can never move heart to heart, except by what goes forth from your own heart." * You may be sure that if you have something forceful to say, and know the resources of your own language reasonably well, you will say it in a forceful manner. Listen to your school-mates when they are excited. The language of some becomes quite different from their every-day talk, at times it is even full of force and energy. When one of you has a story to tell in which he is deeply interested his style of narration is quite different from that of one who is making a "report" on some book he has been obliged to read. Therefore, vivid or energetic feelings and thoughts are the prime necessity for forceful style in writing or speaking.

But have you not heard some excited person, who has suddenly found himself at the end of his linguistic resources, burst into a splutter of meaningless exclamations, or what is worse into a torrent of abuse and even profanity? Just as the same amount of force put into a blow will produce the greatest effect, if the blow is delivered scientifically, so the force you put into your speaking and writing will have the greatest effect, if you follow the methods which experience has shown to be best adapted for producing energy of expression. These are as follows:

1. **Plain and Direct Words.**—For writing forcefully use words that are direct and plain, about whose meaning there is no doubt. You will injure the force of your statement if your reader has to waste time on your words. Thus, call a spade a spade and not an "agricultural implement." And as the words with most definite and well-understood meaning are Anglo-Saxon, we may, as we have said, in general prefer these to those of Latin derivation: thus "father-land" and "mother love," instead of "native country" and "maternal affection." Likewise prefer specific to general terms; thus, "they sank like lead beneath the waters," is stronger than if we had said "like metal."

But sometimes long, sonorous Latin words, when they

* Doch werdet ihr nie Herz zu Herzen schaffen,
Wenn es euch nicht von Herzen geht."—*Goethe.*

are properly placed, give an especial force. Milton in *Paradise Lost* used them frequently with great effect, as in the following:

> Th' infernal Serpent . . . with ambitious aim
> Against the throne and monarchy of God
> Raised impious war in Heaven, and battle proud
> With vain attempt. Him the Almighty Power
> Hurled headlong flaming from the ethereal sky,
> With hideous ruin and combustion down
> To bottomless perdition, there to dwell
> In adamantine chains and penal fire,
> Who durst defy the Omnipotent to arms.

Carlyle knew the real value of "big words" and often employed them, and so did Poe; as in the following from *The Bells:*

> Hear the loud alarum bells—
> Brazen bells!
> What a tale of terror now their turbulency tells!
> In the startled ear of night
> How they scream out their affright:
> Too much horrified to speak,
> They can only shriek, shriek,
> Out of tune
> In a clamorous appealing to the mercy of the fire,
> In a mad expostulation with the deaf and frantic fire,
> Leaping higher, higher, higher,
> With a desperate desire,
> And a resolute endeavor
> Now—now to sit or never,
> By the side of the pale-faced moon.

2. Value of Figures of Speech.—The use of the figures of speech which arise from comparison and association brings before our minds additional ideas, often more concrete than those they illustrate, which add their weight to the energy of the expression. Simile on account of its length rather detracts from force unless it bring up very vivid images, but metaphor, allusion, synecdoche, metonymy, and especially personification, apostrophe, and vision are extremely effective. In the extract from *The Bells*, note what force is obtained by the sustained personification of the bells and the fire, and also by the striking trope, "the startled ear of

night." In general those words and expressions are the most forceful that suggest the most—that have the widest connotation.

Force may also be gained by the use of any of the figures that arise from the contrast and arrangement of words—antithesis, epigram, exaggeration, irony, climax, inversion, interrogation, exclamation, etc. The student is referred to Chapter IX. and Chapter XI. where they are treated at length.

3. **Value of Brevity.**—To secure force, even more than to secure clearness, cut out unnecessary words and expressions, for every word that does not add to the strength of the passage weakens it. The following rules will be found quite helpful in "cutting" your work:

(*a*) Avoid all unnecessary adjectives: if possible use nouns that are self-sufficient. It is much stronger to call a criminal a "fiend," than a "moral monster."

When you must use adjectives try to get along with one to a noun, and that a suggestive rather than an evident one. A common vice of young writers is furnishing all the important nouns with a pair of adjectives. Thus: "A beautiful and attractive young lady promenaded the thronged and bustling thoroughfare accompanied by a crowd of ardent and faithful admirers." The weakness of this becomes still more evident when contrasted with Pope's energetic epigram on "Atossa" where the two adjectives employed suggest plainly a whole history:

> From loveless youth to unrespected age
> No passion gratified except her rage.

You see that adjectives are effective, or the opposite, according to the skill with which they are used. In order to gain clearness it is often necessary to use two or more adjectives; but here each one must express a decidedly different quality, and so practically introduce a new idea, as in the Ghost's speech in *Hamlet:*

> Revenge this foul and most unnatural murder.

Sometimes, especially in oral discourse, a sequence of adjectives differing but little in meaning, but increasing in

strength, gives special force to the expression; as when a lawyer addressing a jury says: "It was a cool, deliberate, premeditated crime." This of course is a species of climax (see Chapter IX., page 219).

(*b*) Reduce the number of auxiliary verbs as far as you can without confusing the syntax. Thus it is much stronger to write "If thou hadst been here, my brother had not died," than "my brother would not have died."

(*c*) In the same way cut out all the little particles and connecting words that can be spared without spoiling the coherence of the work. The following passage from an old preacher is overburdened with connectives and auxiliaries: "Now as that we may love God it is necessary to know him: so that we may know God it is necessary to study His works." This becomes much stronger when written: "To love God we must know Him; to know Him we must study His works."

Teachers, preachers, and lawyers, generally weaken their style by the number of pronouns, auxiliaries, and conjunctions which they use for the sake of clearness and precision.

(*d*) You may also, as far as is consistent with grammar and clearness, omit anything that can readily be understood or inferred, and so gain additional strength for the remainder; for example,

> Nor love thou life nor hate; but what thou liv'st
> Live well; how long or short permit to Heaven.—*Milton.*

Strong writers, however, are liable to carry this condensation too far, and so fall into obscurity. Browning, who has written some of the strongest poems in our language, is particularly given to this fault. In some of his obscurest passages all semblance even of grammar is destroyed. The fact is he demands too much of his reader in supplying what he himself has not thought necessary to write. Take the following, one of his less difficult passages, and see how much you will have to supply before the meaning becomes perfectly clear:

> What so wild as words are?
> —I and thou
> In debate as birds are,
> Hawk on bough.

There is a definite meaning here if you but have the patience to fill it out. And no matter how obscure Browning's poetry may often be it always impresses us by its uncommon force of expression.

4. **Value of Indefinite Expressions.**—While definiteness and brevity are important means of obtaining force, strong effects, as we have shown before, may also be secured by their opposites, indefiniteness and repetition. Alarm and terror are always greater when the cause of it is vague and undefined. In depicting frightful and terrible things definiteness often detracts from the force of the effect. Milton's description of Death at the Gates of Hell shows the power of vagueness and obscurity:

> The other shape,
> If shape it might be called that shape had none,
> Distinguishable in member, joint, or limb,
> Or substance might be called that shadow seemed,
> For each seemed either; black it stood as night,
> Fierce as ten Furies, terrible as Hell,
> And shook a dreadful dart; what seemed his head
> The likeness of a kingly crown had on.

Likewise when sublimity is the effect desired, though enormous dimensions expressed in definite numbers are often very effective, as may be seen in Dante's *Inferno*, yet a still mightier effect is produced if these are left indefinite. It is often better to say "Thousands of feet above us towers the white peak of the mountain," than to mention an exact height, say "five thousand two hundred and fifty feet."

5. **Value of Repetition.**—Certain forms of repetition, as has been said, add greatly to force of expression. In the extract from *The Bells*, note the repetition of the words "shriek," "higher," and "now." They are of course tautological, but they drive home the idea as with repeated hammer strokes. Poets are very fond of using this form of repetition, as it not only strengthens the expression, but also adds to the music of the verse.

6. **Value of Contrast.**—Finally in writing forcefully it is well to let your reader or hearer rest once in a while. Do

not stir him up too much or for too long a time. The preacher, who is always shouting and pounding the desk, often ends by putting his congregation to sleep. The effect of forceful passages is heightened by contrast, just as in a musical composition the *forte* passages are preceded or followed by a *mezzo forte*, a *piano*, and even a *pianissimo*. There must always be hollows between the wave crests and valleys between the mountains.

Bombast.—There must also be always a feeling of reserve power behind your strongest expressions. If we feel that a speaker is shouting at the top of his voice, we know that there can be no further manifestation of power from him, and so begin to lose interest. In addition, a continuously forceful style strikes us as being exaggerated, and unnatural. We call such a style *Bombastic*.

III. ELEGANCE

There must be balance and measure in literary as in other works of art. This leads us to the consideration of that third quality of style which gives a "noble pleasure" to our æsthetic feelings, and satisfies that love of fitness and proportion that every refined person possesses. In fact it is exactly this love and appreciation of fitness and proportion that makes a person of refined tastes.

This quality of style we shall call *Elegance*. The word elegance from its derivation means selection, choice. And elegance bears the same relation to literary style that good manners does to conduct. It avoids all violent, unusual, or bizarre words and phrases; it is quiet and reserved and seeks its effects in the nice adaptation of the means of expression to the purpose of the writer. It may be described as good taste in style, and therefore there can be no special directions for its attainment. To attain elegance you should study the works of our best writers, and note how they obtain that perfect harmony of expression and thought that characterizes their best efforts.

The following are the methods pursued by Benjamin Franklin and Robert Louis Stevenson:

About this time I met with an odd volume of the *Spectator*. It was the third. I had never before seen any of them. I bought it, read it over and over, and was much delighted with it. I thought the writing excellent, and wished, if possible, to imitate it. With this in view I took some of the papers, and making short hints of the sentiment in each sentence, laid them by a few days, and then without looking at the book, try'd to compleat the papers again, by expressing each hinted sentiment at length, and as fully as it had been expressed before, in any suitable words that should come to hand. Then I compared my *Spectator* with the original, discovered some of my faults and corrected them. But I found I wanted a stock of words, or a readiness in recollecting and using them, which I thought I should have acquired before that time if I had gone on making verses; since the continual occasion for words of the same import, but of different length, to suit the measure, or of different sound for the rhyme, would have laid me under a constant necessity of searching for variety, and also have tended to fix that variety in my mind, and make me master of it. Therefore I took some of the tales and turned them into verse; and after a time, when I had pretty well forgotten the prose, turned them back again. I also sometimes jumbled my collections of hints into confusion, and after some weeks endeavored to reduce them into the best order, before I began to form the full sentences and compleat the paper. This was to teach me method in the arrangement of thoughts. By comparing my work afterwards with the original, I discovered many faults and amended them; but I sometimes had the pleasure of fancying that, in certain particulars of small import, I had been lucky enough to improve the method or the language, and this encouraged me to think I might possibly in time come to be a tolerable English writer, of which I was extremely ambitious.—Franklin's *Autobiography*.

Whenever I read a book or a passage that particularly pleased me, in which a thing was said or an effect rendered with propriety, in which there was either some conspicuous force or some happy distinction in the style, I must sit down at once and set myself to ape that quality. I was unsuccessful, and I knew it; and tried again, and was again unsuccessful, and always unsuccessful, but at least, in these vain bouts I got practice in rhythm, in harmony, in construction, and the co-ordination of parts.

. . . . . .

That, like it or not, is the way to learn to write; whether I have profited or not, that is the way. . . . Before he can tell what cadence he truly prefers, the student should have tried all that are possible; before he can choose and preserve a fitting key of words, he should long have practised the literary scales; and it is only after years of such gymnastic that he can sit down at last, legions of words swarming to his call, dozens of turns of phrase simultaneously bidding for his choice, and he himself knowing what to do and (within the narrow limit of a man's ability) able to do it. . . .

And it is, the great point of these imitations that there still shines beyond the student's reach his inimitable model. Let him try as he please, he is still sure of failure; and it is a very old and a very true saying that failure is the only high road to success.—Stevenson's *Memories and Portraits*.

Means of Acquiring Elegance.—It is well frequently to read good literature aloud, for the ear is the final arbiter in style. It is a well-known fact that those persons, who constantly hear the best colloquial English, speak the best English, even if they have never looked inside of a grammar or rhetoric. If you have the best phrases of the best authors constantly sounding in your ears, they will become a part of your being, and their influence will appear when you try to express the thoughts within you. For this purpose you would do well to commit some of the choicest passages to memory.

Those of you who are studying Latin or some other foreign language should not be satisfied in your translations with merely stringing together the first meanings you may find in the vocabulary in any order that makes sense. You can greatly increase the elegance of your style by carefully choosing those English equivalents of the foreign words which best fit the thought of the sentence you may be translating; and by arranging these in such a manner as to approach in some degree the coherence and emphasis of the original. The particular value of this exercise lies in the fact that the thought is given you complete, and your sole attention can be concentrated on the expression. It was by frequent translation that the famous advocate, Rufus Choate, acquired his easy and brilliant style.

Danger of Ultra-Refinement.—But in striving after elegance there are two dangers to be avoided, the first is the tendency to consider the manner more than the matter, to think more of how a thing is said than of what is said. This may lead you into an ultra-refined, and "finicky" style. A person who is always thinking of how he shall speak, and how he shall act, is almost certain to accomplish nothing of any value. The musician Wagner once said of another composer, "He had nothing to say, but said it in the most

gentlemanly manner." It is better to have something to say, even if the expression is crude, than to utter empty nothings in the most elegant style.

Danger of Insincerity.—The other danger is insincerity. Never forget that you are an individual, different in many ways from all other individuals in the world; that whatever fine manners you may have they should be your own, and not a superficial copy of some one else's. To be sure we must learn our manners as well as our style from others, but they must be made our own, that is, they must harmonize with our own individual feelings and be an appropriate expression of our special personality. Always write as you really think and feel, not as you may imagine you ought to think and feel. Then your work will have that quality of style which is worth more than any other, sincerity.

As you progress in wisdom, emotional power, and refinement, your writing will display more and more the great qualities of style—clearness, force, and elegance. And even if you should not be endowed with literary genius, and so be unable to produce a great work, you will be able to do the next best thing, appreciate it. This in itself is a great achievement.

EXERCISES

I. Write brief paragraphs on the selections given as illustrations in this book. Tell what qualities of style they possess, and how these qualities are attained. If you find in them any defects of style, do not hesitate to speak of them. This exercise is worth nothing unless it expresses your own opinion.

II. Write brief paragraphs like those in the preceding exercise on your classmates' themes, which you have corrected. Let your favorable and adverse criticism be as unbiased as you can make it.

III. If you have preserved them, submit some of your old themes to the same process. This is for many reasons a better exercise than the criticism of your more recent work.

PART V

APPENDICES

APPENDIX I

LETTER WRITING

It will probably be the case with most of you, after leaving school, that the chief use of what you have learned in composition will be in the writing of letters. And there is no more important use than this. Besides writing social letters, in which you will naturally wish to appear at your best, and to interest your correspondent, you may be called upon to write business letters, which in some cases may have a very important bearing on your future prospects. Much of the business done at the present day is by correspondence, and the first communication that many people have with each other is by letter. The character and ability of a person is frequently judged from his letters—and in general correctly. If his letter is correct, well arranged, neat, and business-like, he will be credited with possessing like qualities in business. If his letter is incorrect, badly arranged, slovenly, and careless, he will be considered as having similar traits in character. It has been said that a man's character is shown by the company he keeps. It is also shown by the letters he writes.

Care in Writing Letters.—A letter that is worth writing is worth writing carefully. A careless, slovenly letter is indicative of a careless, slovenly person, and it is not complimentary but disrespectful to send such a letter even to a friend. The subject matter of letters, both business and social, may employ all the varieties of composition, narration, description, exposition, and argumentation, according to the writer's purpose. These are treated elsewhere. What we shall consider here are the proper *Forms of Letters*, which are fully as important as the contents, for the form is the first thing noticed; and first impressions are, as you are well aware, the most lasting.

Letters are classified as *Business*, *Official*, and *Social*, *Formal* and *Informal.*

The form of business letters is the most important, because it is the most elaborate, and because the forms of other kinds of letters are but variations of it. These variations will be noticed as they occur.

So that you may readily recognize the component parts of a letter by their names, a skeleton letter is given on the following page:

SKELETON LETTER

Heading.

Address.

Salutation.

Body.

Body.

Complimentary Close.

Signature.

The Heading.—The *Heading* of a letter contains the address of the writer and the date. It may occupy one, two, or three lines, but never more than three; as,

1.— Bennington, Vt., Jan. 12, 1907.

2.— 506 North Broadway,
St. Louis, Mo., Feb. 6, 1907.

3.— Jonesville, Stone Co., N. Y.,
March 23, 1907.

4.— Harvard University,
Cambridge, Mass.,
April 1, 1907.

In all letters except those to intimate friends or members of your family it is proper to give your full address, so that your correspondent may have no difficulty in addressing his reply. Even in family letters it is well to give the full address when you are travelling or have lately changed your former address. Many letters have gone astray because of the defective memory of a correspondent.

In social letters it is the fashion sometimes to put the heading after the signature. It should then begin on the next line below the signature, near the left of the page, thus:

Yours very sincerely,
Mary Robinson.

25 Euclid Ave.,
Cleveland, Ohio,
April 30, 1907.

As you may see in all the examples the second and third lines of the heading begin at a little distance to the right of the preceding one. This distance varies with the size of the paper used. In the largest sizes it is nearly an inch.

The parts of the heading should be separated by commas, as in the examples given. A period should follow each abbreviation, and be placed at the end of the heading, and all the words should be capitalized. It is not usual to write the abbreviations *th*, *st*, or *d* after the figures denoting the day of the month. But in the body of the letter in such expressions as, "Yours of the 21st inst.," they should be used.

The Introduction.—The *Introduction* of a letter consists of the name and address of your correspondent, and the *Salutation*. These are placed at the beginning of the letter, on the left side of the paper, and are arranged and indented as follows:

Mr. John Smith,
21 Bleecker St.,
New York City.
Dear Sir,

Messrs. Brown, Robinson & Co.,
45 Beacon Street,
Boston, Mass.
Gentlemen:—

Sometimes in writing a business letter to a friend the letter may begin directly with the salutation; as,

Dear Mr. Johnson,

and the address be placed at the end of the letter below the signature; as,

Yours sincerely,
John Coke.

M. S. Johnson, Esq.,
35 Canal St.,
New Orleans, La.

The custom of putting the address of the party written to into the letter arose from the business custom of keeping on file copies of all letters sent. Here the address of the correspondent completes the data needed for reference.

It is not good form, however, to put the address of your correspondent into social or friendly letters, as you are not supposed to keep copies of such epistles.

The Salutation.—The proper forms of salutations in business letters are:

Dear Sir,
My dear Sir,
Dear Sirs,

Gentlemen:
Dear Madam,
My dear Madam.

"My dear Madam," is more formal than "Dear Madam." In business letters to an unmarried woman, "Madam" is used, never "Miss." "Dear" should never be contracted to "Dr," nor "Gentlemen" to "Gents."

In friendly letters:

Dear Mr. Jones,
Dear Mrs. Smith,

My dear Mrs. Todd,
My dear Miss Boyd.

And in familiar letters:

Dear John,
My dear John,
Dear Cousin Ellen,

Dear Aunt,
Dear Mary,
My dear Ida.

In very intimate and affectionate letters there is naturally no set form. Your feeling will tell you how to begin. But under no circumstances use such forms as "Friend Jones," "Friend Susan."

A comma should follow the salutation, though sometimes in business letters a : or :— is used. Capitalize as in the examples.

The Body of the Letter.—The *Body of the Letter* consists of the message itself. In business letters it should be neatly written, carefully punctuated, and expressed in a style appropriate to its theme. Each point should be given a separate paragraph, and, in ordering a list of goods each item should be given a separate line. In formal social letters the same care should be shown in paragraphing and punctuation; but in very intimate and affectionate letters too much care in these matters gives a certain air of formality which is inappropriate to an unrestrained manifestation of feel-

ing. Such letters should be like an intimate conversation—easy going, though of course never slovenly.

The matter in the body of a letter, business, social, or intimate, may be narration, description, exposition, argument, or it may combine two, or even all of these forms of composition. As these are treated fully in preceding chapters, it is necessary here merely to refer to them. The style of composition should, of course, be decided by the character of the person you are addressing, and by the relation in which you stand to him. In this matter common sense alone can be your guide.

Form of Reply to Business Letter.—In the reply to a business letter a certain order is customary because it makes the comparison of correspondence more convenient. The usual order is:

1. The acknowledgement of the receipt of the letter, giving the date.

2. A brief restatement of its contents and an acknowledgment of enclosures, if any. The latter may be done by the general phrase "with enclosures as stated," or if they are of sufficient importance, by a separate mention of each.

3. The consideration in separate paragraphs of each point *in the order given in the letter received.* Questions, if any, are to be answered directly and definitely, and all necessary explanations to be made as simply as possible.

4. The introduction of any new matter that is needed.

Business letters should be answered when possible by the next mail, but when that cannot be done, a brief note should be sent acknowledging the receipt of the letter and promising early consideration. It is hardly necessary to add that all business letters should be written with the greatest brevity that will allow the necessary exactness.

Complimentary Close.—The *Complimentary Close* is merely a polite phrase which shows the relation of the writer to his correspondent.

Thus in business letters,

Yours truly,
Very truly yours,
Respectfully yours,

Yours sincerely,
Sincerely yours,
Very sincerely yours.

Or in intimate letters,

Faithfully yours,
Lovingly yours,

Your loving son,
Yours, with love.

In the first list the first two forms are appropriate to any kind of business letter. The forms using "sincerely" are less formal. The word "respectfully" should never be used unless special respect is intended. It is very appropriate in a letter applying for a position, or in writing to an official personage, or to one much older or more prominent than yourself. In an ordinary business letter, ordering goods or asking information, "Yours truly," is the best form. In affectionate letters you may use any form that your natural feeling dictates. Only the first word of the complimentary close should be capitalized, and it should begin about the middle of the line.

Signature.—In business and formal social letters the *Signature* should be the writer's full name without title, like *Mr.* or *Dr.*, clearly and legibly written, especially when the letter is to go to a stranger. Much trouble has been caused by illegible signatures. If the letter is an official one the writer may place after his name his official position; as,

John Jones,
Chairman of Executive Committee.

or,

A. S. Hardy, Cashier.

Ladies who are writing on business to strangers should indicate whether they are married or not, and if married should also give the husband's name; as,

(Miss) Ella Jones.
(Mrs.) E. B. Smith.

or,

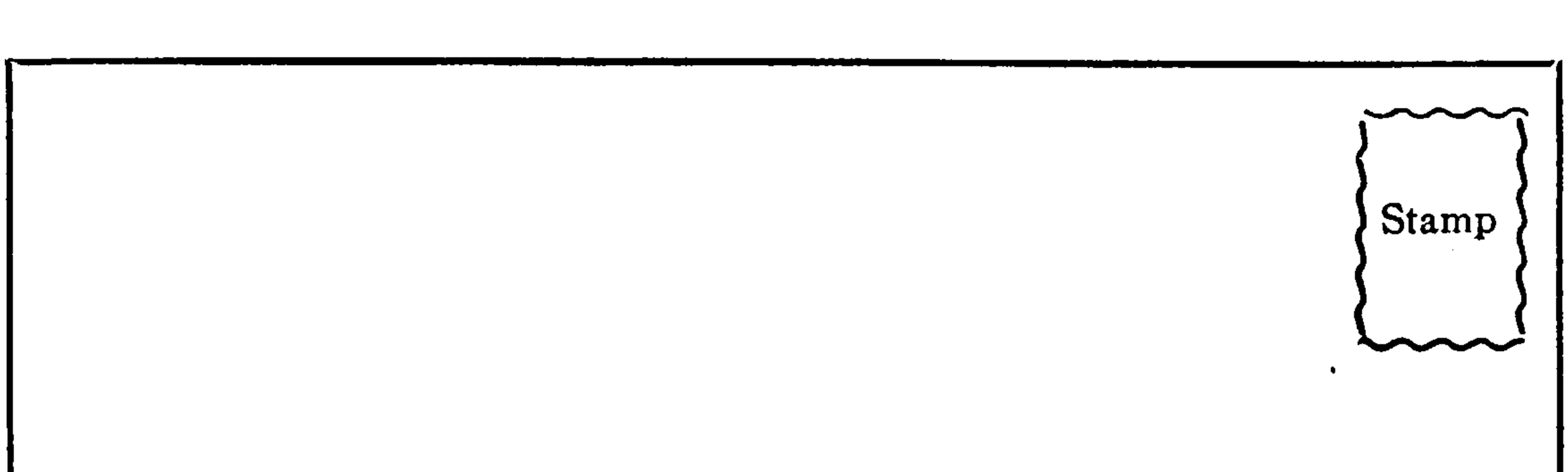
Ellen A. Smith.
(Mrs. E. B. Smith)

Of course in intimate letters the first name only should be used.

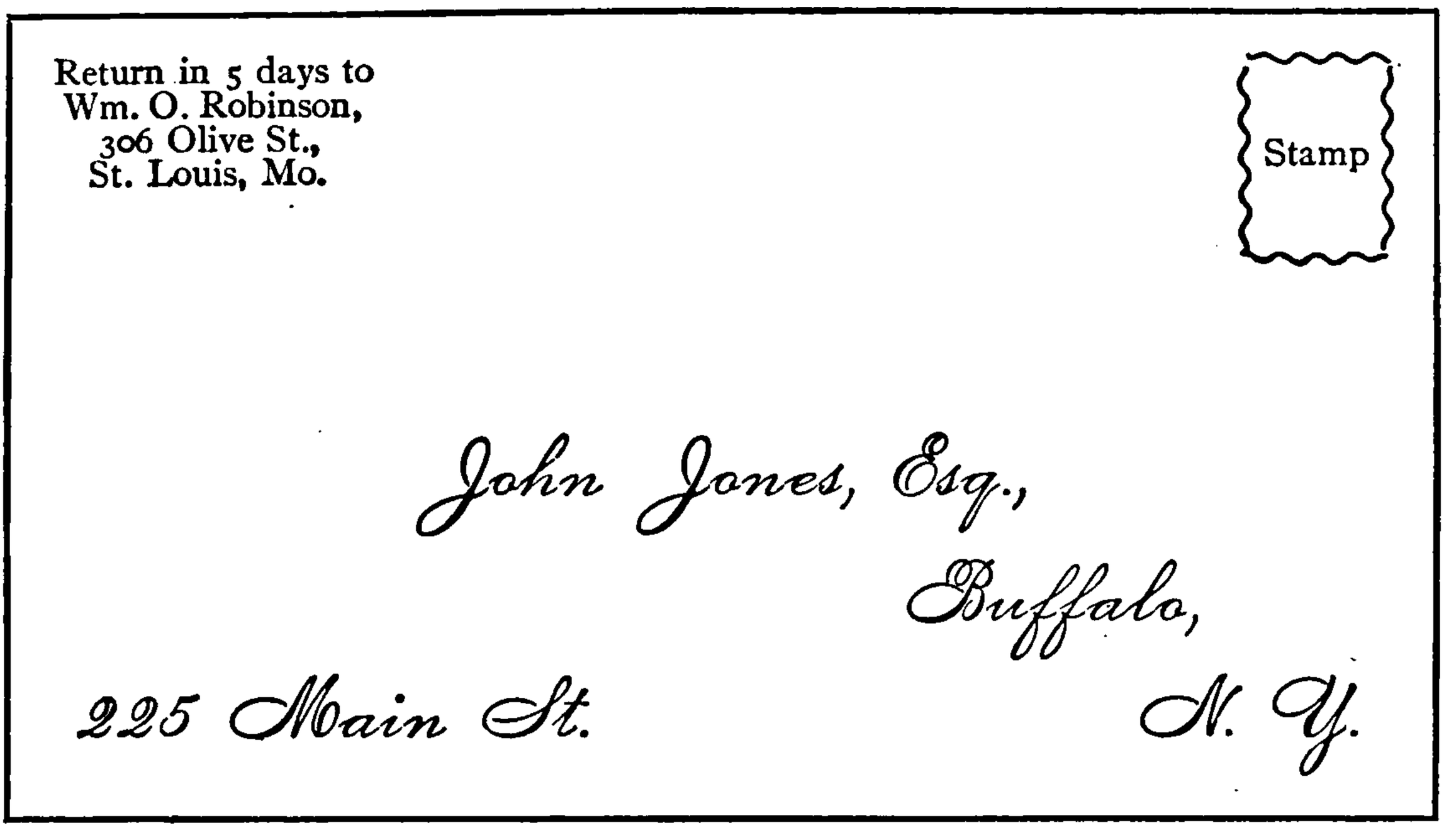
The signature should begin about an inch to the right of the first letter of the complimentary close; as,

Yours truly,
John Smith.

Superscription.—The *Superscription* or the *Direction* written on the envelope should be so placed as to leave plenty of room for the stamp and postmark. The name should be written a little below the middle of the envelope, commencing far enough to the left so that the spaces on each side will be about equal, and the other lines be so spaced and indented that the whole effect will be neat and well balanced; as,



Sometimes the street address may be placed in the lower left-hand corner; as,



To prevent your letter from going to the Dead Letter Office it is well to place your name and address in the upper left-hand corner of the envelope under the words, "Return in 5 days," as in the second example.

TELEGRAMS AND ADVERTISEMENTS

Telegrams.—In business that requires haste the correspondence is generally carried on by telegraph; and so learning to write good telegrams should be part of a business training.

As the cost of the telegram depends upon the number of words and the distance, brevity and definiteness are the main characteristics of a good telegram. You should, therefore, leave out every word that is not absolutely necessary to make the meaning clear. Still, in cutting out words you must be on your guard against obscurity, for an obscure telegram might necessitate another—an explanatory one; and the expense be increased by the effort to diminish it. The same holds in familiar telegrams. As the subjects of telegrams are countless, it is useless to give examples. You should imagine yourself in certa'n circumstances and then write an appropriate telegram.

Advertisements.—Personal or Want Advertisements are to be written in much the same way as telegrams and for the same reason; and, to repeat, you must not secure brevity at the expense of clearness. Display advertising, however, is an art in itself and cannot be treated here. Study the advertisements in the best magazines and daily papers.

SOCIAL NOTES

Formal and Informal Notes.—A very important branch of letter writing consists of the notes required by social intercourse, such as invitations, acceptance, regrets, announcements, etc. They may be formal or informal

according to the degree of familiarity in the acquaintance, and the reply should be in the same style as the missive received. The address of the writer and the date are written below at the left; usually the day of the month is written out in full and the year omitted. A formal invitation is always written in the third person; it has no heading or salutation and no complimentary close; and the signature of the writer is omitted at the end because it appears in the body of the note. The following are some of the accepted forms:

Formal Invitation

Mrs. John T. Smith requests the pleasure of Miss Brown's company at dinner on Thursday, January fifteenth, at seven o'clock.

420 Delaware Avenue.

Formal Acceptance

Miss Brown accepts with pleasure Mrs. Smith's kind invitation for Thursday, January fifteenth, at seven o'clock.

233 Franklin Street,
January twelfth.

Formal Regret

Miss Brown regrets that a previous engagement prevents [not *will prevent*] her accepting Mrs. Smith's kind invitation for Thursday evening.

233 Franklin Street,
January twelfth.

When a large number are invited the hostess often sends an engraved invitation in the general style of the one given above but with the lines displayed, that is, arranged in different lengths, or she may send her card with the words "At Home, 10 P. M. Dancing [or cards]," and the date written in the lower left-hand corner. Regrets in such cases may be as brief as: "Mr. W. H. Smith's compliments and regrets for Friday, the fifth"; though the more elaborate form is never out of place.

Informal invitations are really brief familiar letters and are written in that form. The reply of course imitates the invitation; as,

My dear Mrs. Jones,
Will you and Mr. Jones dine with us next Friday evening at seven o'clock? I expect some very interesting people whom I know you will be glad to meet.

Sincerely yours,
Ella Robinson.

25 Westminster Place,
May fourteenth.

Reply

My dear Mrs. Robinson,
Mr. Jones and I shall both be delighted to dine with you on Friday the twenty-first. You are very kind to think of us.

Yours sincerely,
Minnie Jones.

4200 Pine Street,
May fifteenth.

EXERCISES

I. The school is to give a picnic. (1) As chairman of the executive committee of arrangements, write to the local superintendent of a railroad or trolley line, asking for charges for a special train or cars. (2) The answer of the superintendent giving charges and conditions. (3) Your answer agreeing to them. (4) A familiar letter to a friend describing the picnic.

II. You intend going to college. Write (1) A letter to the president of the college asking for the conditions of entrance, tuition, and information as to other expenses. (2) The president's reply.

III. You want to sell your bicycle. Write (1) An advertisement for the want columns of a daily paper. (2) Write a letter answering the advertisement.

IV. Cut out a newspaper advertisement for an office boy, clerk, or stenographer. Write, (1) An application stating briefly your qualifications, and giving references. (2) A reply accepting your services. (3) A reply, which while rejecting your application, holds out the hope that at some future time your services may be needed. (It is well to have another pupil write the answers.)

V. You are going away for the summer and wish to rent your house, furnished. Write, (1) An advertisement. (2) A reply asking for further particulars. (3) A reply to this giving them and adding other inducements. (4) A letter either agreeing or refusing to take the house.

VI. Write: (1) A formal invitation to an evening party. (2) An informal invitation. (3) Acceptances. (4) Regrets. (5) A letter to some intimate friend or member of your family describing the party, and telling how you enjoyed it, or how you were disappointed.

VII. You are away for the holidays. Write, (1) A letter to your teacher describing the place and telling what you do to enjoy yourself. (2) A letter on the same subject to a parent. (3) A letter on the same subject to your intimate friend.

VIII. You are on a journey and an accident happens to your train, delaying your expected arrival home. Write, (1) A telegram to your family. (2) A telegram in reply. (3) A letter to your parents describing the accident.

IX. You are travelling to New York to meet a man on business. You are unavoidably delayed. Write, (1) A telegram notifying him of the delay. (2) A letter explaining the cause of the delay and making arrangements for another meeting. Remember you have never yet seen the man you are to meet.

X. (*a*) Your literary society desires to have a joint debate with that of another school. As secretary write, (1) A letter requesting such debate, asking for conditions and naming such as the rules of your school impose on you. (2) A reply agreeing to the proposition in general, but objecting to one of your conditions and proposing new conditions. (3) Reply to second letter proposing that a committee be appointed to settle the difficulties. (4) Reply to third letter accepting proposition and naming the committee.

(*b*) Or you are the manager of the school foot ball, basket ball, base ball, or hockey team. Write a similar correspondence arranging for an interscholastic game.

APPENDIX II

VERSIFICATION

English verse from the earliest days has been based upon a series of more or less regularly recurring accented or emphasized syllables, separated usually by one or two unaccented syllables, just as the crests of the sea waves are preceded and followed by the hollows out of which they arise and into which they subside.*

In the line,

/ × × / × × / × /
Slowly and sadly we laid him down.—*Wolfe.*

you observe that we have four accents separated in two cases by two unaccented syllables, and in the third by one, and that each of the two syllables in "laid him" is pronounced a little slower than the separate syllables in "slowly and," and "sadly we," so that the time occupied in reading from one accent to the next is about the same in all three cases.

ACCENT AND MEASURE

Accent is the basic principle of all English verse. As the measures of music are marked off by the accent on the first note, so the measure of English verse is marked off by the accented syllable. And as the measures of music have practically the same time length, so have the measures of verse. The more notes in a musical measure, the more rapidly they must be played; and the more syllables in a measure of verse, the more rapidly must they be pronounced. Of course, when a musician plays with expression he often makes one measure longer or shorter than another, but not so much as to destroy the general rhythmical scheme; and so it is with reading verse. But when we are not reading with expression, and merely marking out, as it were, the rhythmical scheme of the verse, we must give all the measures the same time length; just as when we are beginning to learn a piece of music we must practice it in strict time before we attempt any ritardandos or accellerandos.

Pause.—Sometimes between the accents there is a *Pause* instead of an unaccented syllable; as,

* We shall mark in our examples the accented syllables with the sign /, and the unaccented syllables with the sign ×, or in many cases leave them unmarked. This is the marking most commonly used at the present time.

/ / /
Break—break—break,
× × / × / × /
On thy cold gray stones, O sea.—*Tennyson.*

Here the pause, like the "rest" in music, takes the place of the one or two unaccented syllables which occur between the accents in the accompanying lines.

Monosyllabic Measure.—Also, instead of a pause or rest, a single word or syllable, especially at the beginning of a line, may be prolonged to fill the time of a whole measure; just as in music a single dotted half note may fill out an entire bar of three-four time.

/ | × / | × × / | × /
Few | and short | were the prayers | we said.—*Wolfe.*

This is called a *monosyllabic measure*, and is used frequently in old English and Scotch ballads; as,—

/ / / /
Now sound out, trumpets! quo Buccleuch;
/ / / / /
Let's wauken Lord Scoope right merrilie,
/ / / /
Then loud the Warden's trumpets blew
/ / / × × /
Wha dar' meddle wi' me?—*Kinmont Willie.*

The use of such striking effects as the pause and the monosyllabic measure must, however, not be too frequent, and must depend upon the rhetorical effect required, and the good taste of the writer. Both devices are used mostly in dramatic blank verse, and in dramatic ballads and lyrics, where the exigencies of the feeling to be expressed sometimes demand unusual effects in the way of emphasis.

It was said above that one or two unaccented syllables should come between the accents; and it may be laid down as a general rule that more than two syllables between the accents render the verse harsh and stiff. This is a common error in much of the verse of unskilled writers.

Extra Unaccented Syllables.—However, some poets have introduced more than two syllables between accents and have even improved the music of their verse thereby, giving it a special life and vigor. Let us consider a few typical examples, and find out in what circumstances such a practice is allowable.

× / × × / × ×
1.—Alas for the rar-i-ty
× / × / × ×
Of Christian char-i-ty
/ × × /
Under the sun!—*Hood.*

/ × / × × / × / ×
Not in sheet or in shroud we wound him;
× × / × × / × × / × /
But he lay like a warrior taking his rest.—*Wolfe.*

In these examples one or two of the three unaccented syllables occurring between accents appear at the beginning of a line. This is quite common

especially in ballad verse, and gives a good opportunity for interesting variations in meter. It seems as though the slight pause or prolongation of tone generally given in good reading of verse at the end of each line takes the place of an accent and so begins as it were a new measure.*

× × / × × × / × × / × /
2.—'Tis the middle of the night by the castle clock.—*Coleridge.*

/ / / × × / ×× ×
March! march! Ettrick and Tev-i-ot dale.
/ × × /× × × / × × /×
Why the deil dinna ye march forward in order?—*Scott.*

In the above instances each group of three unaccented syllables consists of such sounds as can be pronounced rapidly, and take up only as much time as the ordinary group of two unaccented syllables. This quickening of the enunciation produces a variation which is not only interesting but musical. And in the second example, it adds a hurrying energy well suited to the tumultuous gathering of the Scottish Border clans, which is the subject of the poem.

In the seventeenth and eighteenth centuries this was not considered proper in artistic verse; and such groups were avoided by what was called elision and slurring.

Elision and Slurring

Elision was the cutting out of certain vowels or consonants, so that two syllables might be pronounced as one; as,

And let concealment like a worm i' th' bud.—*Shakespeare.*

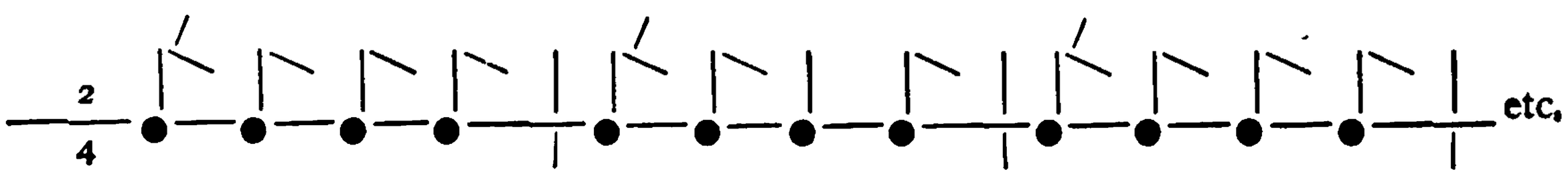
Ungrateful offering to th' immortal powers.—*Pope.*

Of a similar character are such forms; as *o'er* for *over*, *e'er* for *ever*, *whe'r* for *whether*, and Shakespeare, Spenser, and Milton carried this so far as to omit well-known prefixes; as *'stroy* for *destroy*, *'cide* for *decide.*

Slurring was the combining of two syllables into one, whenever the character of the sounds permitted it. Thus, *warriors* was pronounced *warr-yors*; *beauteous*, *beaut-yous*; *murmuring*, *murm-ring*; *flower*, *flow'r.*

However, since the beginning of the nineteenth century such devices have been gradually discarded as foreign to the genius of our language, and in the best poetry of the last fifty years or more, it is hard to find either elision or slurring, except perhaps in such words as *e'er* and *o'er.* To our ears such apparently redundant syllables give an added beauty to the verse, and are not defects to be slurred or elided.

Four-syllable Measure.—Besides in some forms of meter, especially in comic verse, groups of one accented with three unaccented syllables make what Sidney Lanier considers a special measure. He notes it thus:



* See page 311—*Cæsura.*

× | / × × | / × × × | / × × × | /
And | so say his | sisters and his | cousins and his | aunts,
× | / × × × | / × × × | / × × × | / ×
His | sisters and his | cousins, whom he | numbers up by | dozens,
× × /
And his aunts.—*Gilbert.*

Though this measure sometimes occurs in serious verse, it is most commonly used in the so-called "patter songs" of comic operas, where great rapidity of utterance is required for the ludicrous effect. The syllables must also be such as can be made very short in quantity, and can flow trippingly from the tongue.

Varieties of Meter.—The different kinds of English verse are distinguished from each other by the number of accented syllables they contain. As each accent begins or closes a measure (or meter), the lines, according to the number of accents or measures they contain, are called: Monometer (one accent), Dimeter (two accents), Trimeter (three accents), Tetrameter (four accents), Pentameter (five accents), Hexameter (six accents), etc.

Cæsura

In reading the lines of five or more accents you will notice that the voice naturally pauses at some place, generally near the middle of the line, even where there is no punctuation marked. This pause may also occasionally appear in lines of less than five accents. It is called the *Cæsura*, from a Latin word meaning to cut; and the musical ear of the poet is shown by the skill with which he *cuts* his lines, so as to break up the monotony of the regularly recurring accent, without destroying the scheme of the meter. The cæsura may be at any place in the line, either after an accented or unaccented syllable. Often there may be more than one cæsura in a line.

We should note again here that in reading verse a pause naturally occurs at the end of each line. This is also called a cæsura and is one of the things that distinguish verse from rhythmical prose. The reader should always make some recognition of the end of each line, by a pause or by a prolongation of the last word or syllable. Otherwise the poet would have no reason for dividing his verse into lines. But it would be very monotonous if the sense should always demand a grammatical pause at the end of each line, especially when the lines are o equal length. So the meaning is frequently carried on from one line into the next without hetorical or grammatical pause. Such lines are called *run-on lines*; those which close with a grammatical or rhetorical pause, *end-stopped lines*. The following from Shakespeare's *Henry VIII.*, contains excellent examples of cæsura in the line, end-stopped, and run-on lines. The cæsura within the line is marked thus ||.

Farewell!||a long farewell||to all my greatness!
This is the state of man:||to-day he puts forth
The tender leaves of hope;||to-morrow blossoms,
And bears his blushing honors thick upon him;
The third day comes a frost,||a killing frost,
And,||when he thinks,||good easy man,||full surely
His greatness is a-ripening,||nips his root,
And then he falls as I do.||

Feet and Scansion

In order that verse may be smooth and agreeable the rhythm must have as we have said, a certain regularity, that is, it must be measured; and for this purpose there must be units of measure. These units have from the earliest times, been called *Feet*, perhaps from the fact that one usually beats time with the foot, especially in dancing. Each species of foot consists, in general, of one accented syllable, preceded or followed by one or more unaccented syllables. It is usually measured from the beginning or end of an accented syllable to the beginning or end of the next accented syllable, and is marked off by perpendicular lines as in music. Thus,

/ / / / /
The shep|herd home|ward plods | his wea|ry way.—*Gray.*

These feet or measures are still known by the old Greek names, although the basis of classic verse is entirely different from that of the English. The dividing of verses into feet is called *Scansion*. We are said to scan a verse when we either mark off the feet it contains, or read it with more regard to the metrical accent than to the rhetorical emphasis.

Iamb.—The most common foot in English verse is the *Iambus* or Iamb, × /
noted thus, × /; as, *away*.

Trochee.—The reverse of it is the Trochee or Choree, marked thus, / ×;
/ ×
as, *forward*.

Anapaest.—The Anapaest is a foot of three syllables, corresponding in × × /
accent to the iamb and marked thus, × × /; as, *intervene*.

Dactyl.—The reverse of it is the dactyl, corresponding in accent to the / × ×
trochee and marked thus, / × ×; as, *charity*.

Kinds of Verse

It is usual in naming verses to combine the number of feet or measures with the name of the prevailing foot employed. For example:

Iambic Pentameter is the name of the commonest verse in English poetry, which in its purest form contains five iambs or ten syllables; as,

× / × / × / × / × /
The cur|few tolls | the knell | of part|ing day.|—*Gray.*

Anapaestic Tetrameter in its purest form contains four anapaests or twelve syllables; as,

× × / × × / × × / × × /
For a field | of the dead | rushes red | on my sight.|—*Campbell.*

Trochaic Trimeter, three trochees or six syllables; as,

/ × / × / ×
Go where | glory | waits thee.|—*Moore.*

Dactylic Dimeter, two dactyls or six syllables.

/ × × | / ×× |
Take her up | tenderly.—*Hood.*

Substitution and Extra Syllables

Substitution.—But no matter what may be the foot that gives the name to the measure, it is not only allowable, but very effective, occasionally to substitute other feet; though this does not change the name of the verse, which, as we said, is taken from the prevailing foot.

1. An anapaest may be substituted for an iamb; as,

× / | × / | × / | × / | × × / | —*Tennyson*
Commin|gled with | the gloom | of im|minent wars.|

2. An iamb may be substituted for an anapaest; as,

× / | × / | × × / | × × / |
I sift | the snow | on the moun|tains below. —*Shelley.*

3. A dactyl may be substituted for a trochee, though this is not so common; as,

/ × × | /× | / × | / × | / × |
Narrowing | into | where they | sat as|sembled|
/ × | / × × | / × | / × | / × |
Low vo|luptuous | music | winding | trembled.|—*Tennyson.*

4. A trochee may be substituted for a dactyl, as in the dactylic hexameter of Longfellow's *Evangeline*, where the poet uses trochees instead of the classic "spondees"* whose effect he is trying to imitate:

/ × × | / × | / × | /×× | / × × | / × |
List to a | tale of | Love in | Acadie | home of the | happy.|

5. It is very easy to see how anapaests and iambs may interchange, as the accent in each case falls on the last syllable of the foot; and *vice versa* with trochees and dactyls. But it is not so easy to explain how an inverted foot can be substituted; as for instance, a trochee for an iamb. It seems, at first, that putting the accent at the beginning of a foot, when it has been regularly recurring at the end would destroy the swing of the rhythm; as if a soldier in marching should get out of step with his comrades. Yet a trochee often occurs in iambic verse, especially at the beginning of a line or after a cæsura, producing an excellent effect.

/ × | × / | × / | × / | × / | —*Milton.*
Better | to reign | in hell | than serve | in heaven.|

× / | × / | × / | × / |
The bride | hath paced | into the hall,|
/ × | × / | × / |
Red as | a rose | is she.|—*Coleridge.*

× / | × / || / × | × / | × / |
Nay an|swer me || Stand and | unfold | yourself.|—*Shakespeare.*

* The so-called classic spondees, pyrrhics, etc., which some writers on verse find in English poetry are rather due to rhetorical emphasis than to any meter accent. and they may readily be scanned as trochees or iambs, etc , according to the prevailing foot of the verse.

The effect of this substitution is similar to what is known as syncopation in music, which has been used with fine effect by the greatest classic composers.

6. It is not usual to substitute a single iamb in a trochaic line, though sometimes a whole iambic line may appear in a trochaic stanza, as does the third line in the following:

/ × | / × | / × | / × |
Mother | sage of | self do | minion, |
/ × | / × | / × | / × |
Firm thy | steps, O | Melan | choly! |
× / | × / | × / | × / | ×
The strong | est plume | in wis | dom's pin | ion
/ × | / × × | / × | / | ×
Is the | memory of past | folly. | —*Coleridge.*

This line may however be scanned in another way which keeps the trochaic scheme; as,

× / × / × / × / × |
The | strongest | plume in | wisdom's | pinion. |

Extra Syllables.—You see that this scansion apparently leaves the first syllable out of the scheme. As it has no accent it cannot be considered as a monosyllabic foot. In the iambic scansion the last syllable is also out of the scheme, for the meter is evidently tetrameter. In either way we try to scan it we have one syllable too many. Look back at what was said about extra syllables coming at the beginning or at the end of lines. We could even have three or four unaccented syllables between accents if only the end of a line intervened. This addition of an *extra* or *redundant syllable* or part of a foot, at the beginning or the end of a line, is a very frequent thing in English Poetry from the earliest ballads to the latest verse. It does not interfere with the flow of the rhythm at all, and it often introduces agreeable variations into the meter, and also enriches or strengthens the meaning. This odd syllable may be either accented or unaccented; as,

/ × | / × | / × × | / | —*Tennyson.*
Home they | brought her | warrior | dead.

× × / | × × / | × | ×
He is gone | on the moun | tain.—*Scott.*

When the extra syllable at the end or at the beginning of a line is accented it counts practically as an additional, monosyllabic foot, as in the quotation from Tennyson. When it is unaccented it may be disregarded in the metrical scheme. If it appears at the end of the line, it is called a *feminine ending*, as in the quotation from Scott. Sometimes we have two extra unaccented syllables making what is called a *triple ending*; as,

× × / | × × / | × × / | × × / | × ×
And like fowls | in the farm | yard when bar | ley is scat | tering.—*Browning.*

Likewise a syllable or syllables may be cut off from the beginning or the end of a line; as,

× / | × × / | × × / | × × / |
— Light|ly they'll talk | of the spi|rit that's gone.|—*Wolfe.*

× / | × / | / / | × / |
An hour | they sate | in coun|sel. — |—*Browning.*

Lines having syllables added or cut off may often be scanned in two ways; as in the example from Coleridge given above, or in,

/ × | / × | /
Give the | vengeance | due
/ × | / × | /
To the | valiant | crew.

Which may also be scanned,

/ | × / | × / |
Give | the ven|geance due|
/ | × / | × / |
To | the val|iant crew.|

The usual way however is to scan such lines according to the prevailing foot in the poem and to leave the extra syllable to take care of itself.

ALLITERATION

While rhythm or meter is what mainly differentiates verse from prose, there are certain other devices which may be used to improve the music of the verse, or, as it were, to ornament it.

The earliest and for a long time the only ornament of English verse was the repetition, in more or less close succession, of similar consonant or vowel sounds at the beginning of prominent accented syllables. This is called *Alliteration.* It is, in fact, a species of rhythm founded on the recurrence of sounds of similar quality instead of those with similar stress. There is perhaps an instinctive tendency to alliteration even in our ordinary speech. Some of the best-known proverbs are fixed in our minds by what Churchill calls, "apt alliteration's artful aid." For example, "Penny wise and pound foolish," "Fast bind fast find," "Time and tide wait for no man," etc. That this mode of utterance is still especially pleasing to English-speaking people, may be seen in the headlines of the newspapers and in advertisements. The following lines are good examples of alliteration:

In a *s*omer *s*eson when *s*oft was the *s*onne,
I *sh*ope me in *sh*roudes as I a *sh*epe were.—*Piers Ploughman.*

Most *f*riendship is *f*eigning, most loving mere *f*olly,
Then *h*eigho, the *h*olly!—*Shakespeare.*

Beyond the *sh*adow of the *sh*ip
I *w*atched the *w*ater-*s*nakes.—*Coleridge.*

*B*razen *b*ells,
What a *t*ale of *t*error *t*heir *t*urbulency *t*ells.—*Poe.*

Alliteration adds much to the beauty and the music of verse, and its use by almost all our best poets gives it full authority; but it is so easy that one may readily overdo it. Then instead of improving the verse, it makes it sound forced and unnatural, and sometimes even barbarous or childish. Shake-

speare in *Midsummer Night's Dream*, thus burlesques the misuse of alliteration:

Whereat with *bl*ade, with *bl*oody *bl*ameful *bl*ade,
He *br*avely *br*oached his *b*oiling *bl*oody *br*east.

RHYME

While the Anglo-Saxon poets were satisfied with the pleasure afforded by the recurrence of similar sounds at the beginning of words, the English, after the Norman Conquest, gradually adopted from the French the recurrence of similar sounds at the end of words. This is called *Rhyme*, and making verses is often called rhyming, and a poor poet a rhymester. The usual place for rhyming words is at the end of the lines; as,

And though the rain falls often, and with *rain*
Late autumn falls on the old red leaves like *pain*.—*Swinburne.*

Though it sometimes occurs in the middle before the cæsura; as,

And ice mast *high* came floating *by*.—*Coleridge.*

And it may sometimes appear in other places; as,

Hark! hark! the *lark* at heaven's gate sings.—*Shakespeare.*

Can *ever* dis*sever* my soul from the soul
Of the beautiful Annabel Lee.—*Poe.*

Sometimes the rhymes are grouped together; as,

Villon, our *sad*, *bad*, *glad*, *mad* brother's name.—*Swinburne.*

Rules of Rhyme

To rhyme perfectly in English verse certain very strict rules must be followed:

1. The vowel sounds must be alike. Thus *care* and *wear* rhyme, but *do* and *go* do not.

2. The sounds after the rhyming vowels must also be alike. Thus *weak* and *pique* rhyme, but not *seen* and *teem*. Such false rhymes as the last two are very common in ordinary popular songs, where we have *lady* and *baby*, *coming* and *running*, etc.

3. The sounds preceding the rhyming vowels must be unlike. Thus *light* and *bright* rhyme, but not *knight* and *night*. French poetry allows these "identical rhymes," but they have not been pleasing to the English ear since Chaucer's time.

4. The syllables must be similarly accented. Thus *city* and *pity* rhyme, but not *city* and *charity*. But sometimes, especially in comic verse, a word that has a secondary accent in the last syllable may rhyme with a monosyllable or a word accented on the last syllable; as *opportunity* (pronounced *opportunitee*) in the following:

I'm a villain of the deepest dye,
  Or rather I should like to be;
But no matter how hard I try,
  I never get an opportunity.

It must be admitted that, even in the best poets, rhymes can be found that do not fill the above conditions. Thus Pope has *Jove* and *love*, *good* and *blood*; Gray, *towers* and *adores*, *lost* and *coast*; Burns, *startle* and *mortal*, *censure* and *answer*; Coleridge, *cold* and *emerald*, *clasping* and *aspen*. But such licenses which are allowed to great poets are not for unpracticed writers, who had better adhere closely to the rules, especially in serious verse. Of course, in comic poetry much greater liberty is allowed on account of the humorous effect produced. Thus, *disparage* may rhyme with *plum porridge*, *drum-beat* with *combat*, *ecclesiastic* with *a stick*, *Alfonzo* with *done so*.

ASSONANCE AND VOWEL SEQUENCE

Assonance.—When the vowels, but not the consonants, of two syllables are alike assonance occurs as *sweet* and *sleeps*, *duty* and *duly*. In Spanish poetry assonance is frequently employed in the place of rhyme. But in the best English verse it is never used at the end of the line. The use of assonance, however, in accented syllables in the middle of the line, and sometimes including the rhyme at the end, is one of the devices by which many poets secure some of their most musical effects. In assonance it is not always necessary that the vowel sounds be exactly alike, but that they be near enough to suggest each other. We shall give two examples, the first from Shakespeare, and the second from Swinburne, who has used assonance to a greater extent than any other English poet. Read these aloud, dwelling a little on the syllables which have assonance and note how beautiful is the effect.

How *sweet* the moonlight *sleeps* upon this bank
Here *will* we *sit* and let the sounds of music
C*reep* in our *ear*s; soft stillness and the night
Be*come* the t*ouch*es of s*weet* harmony.—*Merchant of Venice.*

When the hounds of s*pring* are on *win*ter's traces,
The *moth*er of *month*s in meadow and plain
F*ill*s the shadows and *win*dy places
With *lis*p of leaves and *rip*ple of rain.
Come with bows bent and with emptying of quivers
*Maid*en most perfect, *lad*y of light,
With a noise of *win*ds and many *ri*vers
With a *clam*or of *wa*ters, and with might.—*Atalanta in Calydon.*

Vowel Sequence.—Similar to assonance is what may be called *Vowel Sequence*, where the characteristic qualities of the different vowels as they follow each other, produce what some call melodic effects, since the vowels have a different natural pitch. This is, however, too subtle a subject for full discussion here, so we must content ourselves with one fine example from Coleridge's *Ancient Mariner*, where the vowel ō several times repeated, together with ā and ī, is what mainly causes the remarkable effect these lines always produce:

Al*o*ne, al*o*ne, *a*ll, *a*ll, al*o*ne
Al*o*ne on a w*i*de, w*i*de sea,
And never a s*o*ul took pity on
My s*o*ul in ag*o*ny.

STANZA

So far we have considered only the line or "verse," properly so called. But lines themselves are put together into groups according to some plan usually based upon an arrangement of the rhymes and of the lines according to their length. These groups are called *Stanzas*, and in ordinary parlance miscalled verses.

The variety of stanza forms is practically infinite. For stanzas may contain any number of lines from two up to fourteen and even more, while the lines may have any length from one to nine feet. The meter may be the same throughout, or may vary in some of the lines, and the rhymes may be arranged in any order that suits the taste of the poet. We shall not therefore attempt to go through even the most common forms. The pupils should look up different stanzas in the works of the poets, and analyze them, giving the names of the different lines and noting the rhyme order. As a model we shall analyze the *Spenserian Stanza*, as it is one of the most artfully constructed stanzas in English verse.

The Spenserian Stanza.—

A little lowly Hermitage it was
Downe in a dale, hard by a forest's side,
Far from resort of people that did pas
In traveill to and froe—a litle wyde
There was an holy chappell edifyde,
Wherein the Hermite dewly wont to say
His holy thinges each morne and eventyde;
Thereby a christall streame did gently play,
Which from a sacred fountain welléd forth alway.

In this stanza we have eight lines pentameter followed by a ninth line which is hexameter. The prevailing foot of the stanza is iambic with substitution of trochees at the beginning of the second, third, and eighth lines. In other stanzas of the poem we have the occasional substitution of an anapaest in the middle of the line. There are but three rhymes used in the whole stanza, and in the following order: a b a b b c b c c.* You see that after the fifth line a new rhyme is introduced, while the ninth line repeats the rhyme of the eighth, and so closes the stanza with a couplet rhyme, locking it up as it were. The use of only three rhymes gives to the stanza a strong sense of unity but makes it very difficult to write. It may be very interesting to know that Spenser formed this stanza by taking a variation of the Italian eight-line stanza (*ottava rima*) which Chaucer used in his *Monkes Tale* and adding the long ninth line which is called an *Alexandrine*.

BLANK VERSE

A few words must be said about the *Heroic Blank Verse* in which so much of the best English poetry is written. The lines are unrhymed iambic pentameters in which may be substituted occasional trochees, anapaests, and dac-

* This is the accepted way of noting rhyme order—using the same letters of the alphabet for similar rhymes.

tyls. Some lines also may have a redundant syllable at the end making what we have called a feminine ending. The lines may be either "run on" or "end stopped." There may or may not be a cæsura in the line, and this may occur after any foot or in any foot. Apparently this ought to be a very easy verse to write, but it is just in this simplicity that the difficulty appears. These cæsuras, and substitutions are all that the poet has to vary the rhythm of his verse with, and they must be used with the nicest taste, or the effect is stiff and barbarous. For ornament, the poet may use alliteration, assonance, and vowel sequence.. As there is such liberty, the blank verse of the different poets varies as much as their characters. The greatest writers of this verse are Shakespeare and Milton, and of moderns, Tennyson and Swinburne. The pupil should read examples of the blank verse of various great poets and note the difference in the rhythm and the "tone color."

SUMMARY

To sum up, English verse while depending mainly on accent for its rhythm, often uses the quantity of syllables for obtaining special effects, and may employ alliteration, rhyme, assonance, and vowel sequence for ornament. When stanza form is used, the same stanza is, as a rule, kept throughout the poem: though occasionally the stanza is changed if the thought or emotion demands it. For, after all, it is the appropriateness of the form to the thought or emotion which is expressed that is the criterion for judging the correctness of English verse, and not any rigid and pedantic rules.

As for young writers it is advisable for them to essay only the simplest forms of verse and to adhere strictly to the rules of accent, rhyme, and stanza. Of course when a person feels sure that he is a real poet or is going to be one, there is no use advising him. He will make his own way to lofty achievements or disastrous failure. But it is well for every student of versification to try his hand at verse making, even though he may never expect to produce anything worthy of being called poetry. For this practice not only trains his judgment to a careful discrimination in the use of words and the balance of sentences, but it cultivates his ear for a fuller appreciation and enjoyment of the subtler rhythms and melodies of the great poets, whose works will last as long as the English language is remembered.

EXERCISES

I. From the poems you have been reading select a number of lines. Scan them carefully, marking the accents, feet, and cæsuras.

II. Select stanzas. Analyze them according to the model given on page 318.

III. In the above selections note all the examples of alliteration, assonance, and vowel sequence that you can discover.

IV. Analyse metrically three or four typical sonnets.

APPENDIX III

CAPITAL LETTERS AND PUNCTUATION

CAPITAL LETTERS

Begin with capital letters:

1. The first word of every sentence, of every line of poetry, of every direct quotation. This rule does not apply to quoted fragments of sentences.

He said, "Let there be light," and there was light.
In the modern arrangements of society, it is no uncommon thing that a man of genius must, like Butler, "Ask for bread and receive a stone."

Huntsman, rest! thy chase is done;
While our slumbrous spells assail ye.
Dream not, with the rising sun,
Bugles here shall sound reveillé.

Note: The first word of a paragraph after a colon; as in the paragraph above, begins with a capital.

2. Every proper noun, and every abbreviation of a proper noun; as, *John Smith, Jas. Montgomery.*

3. Many personified common nouns:

Then Peace shall shine upon us.
"We choose this time, because it is a time of all others, when Want is keenly felt, and Abundance rejoices."

4. The names of the days of the week, the months of the year (but not the four seasons of the year except when they are personified), and the points of the compass when they denote, not direction, but sections of the country:

He came from the South. The ship sailed south.

5. Most adjectives derived from proper nouns, for example, *Shakespearian, Newtonian.* However, some adjectives derived from proper nouns, as they are no longer closely associated in thought with the nouns from which they have come, begin with small letters; as, *meandering, mesmeric, maudlin.*

6. Every title attached to the name of a person; for example, *Col. Jones, John Smith A. M., Ambassador White, Doctor Henry.*

7. The first word, as well as every other important word, in the title of a book or of a composition of any sort; for example, *Count Robert of Paris, The Lady and the Tiger.*

8. Personal pronouns referring to the Deity. Some writers extend this to

the relative pronouns as well. This latter, however, seems unnecessary, and in the former a writer may use his judgment.

The Lord is my Shepherd, I shall not want. He maketh me to lie down in green pastures: He leadeth me beside the still waters.

9. Common nouns and adjectives often begin with capitals when the author desires to call especial attention to them, or when they designate topics or main words in some important statement. These are called emphatic or topical capitals:

The Peasant Poet bears himself, we might say, like a King in exile.

10. The interjection *O* and the pronoun *I* must be in capitals.

EXERCISES

I. Find examples of all the above use of capitals.
II. Revise three or more of your compositions according to these rules.

PUNCTUATION

The main rules of punctuation are well fixed by usage, and depend upon important distinctions in sentence structure. On lesser points there is some variety of usage. Punctuation depends upon meaning. If a writer makes his meaning clear by the marks he uses he may be said to punctuate rightly. The following rules, though not by any means absolute, are in general observed by the most careful writers.

The marks of punctuation and their chief uses are as follows:

Period [.].

The period is used:

1. To mark the end of a sentence.

He went there yesterday.

2. To mark the end of an abbreviated word; as, Dr., Mich., Prof. Parsons A. M.

3. To mark the end of a number in Roman notation; as, I., XVIII., MDCLXII.

*The Comma** [,].

The comma is used:

1. After a noun or phrase of direct address:

O, good Horatio, I'll take the ghost's word for a thousand pounds.

Note: When the noun is exclamatory an exclamation mark is used:

Milton! thou shouldst be living at this hour.

2. To set off a direct quotation in a sentence:

He said, "I am ready to go," or, "I am ready to go," he said.

* For punctuation after the salutation in a letter see page 302, Appendix I.

If the quotation ends with an exclamation point or an interrogation point no comma is used after it:

"Shall we go?" we all asked.

3. To separate a very long subject from its verb:

Whatever we may do or say about the matter, is sure to interest them.

4. To set off, at its beginning and at its end, a parenthetical or explanatory expression:

He, for all I know about him, is gone to America.

When this becomes long a dash or parenthesis may be used. With this are associated:

a. Thrown-in words, like: *however*, *finally*, *indeed*, *furthermore*.

b. Nouns in apposition:

Caesar, the dictator, was slain.

c. Relative clauses; when they are not as restrictive clauses closely connected to the words they modify:

Caesar, who became the dictator of Rome, was slain by Brutus.

d. Adjective or adverbial phrases and clauses when they are inserted for explanation:

This fact is, as I see it, improbable.
He was, to my way of thinking, an abused man.

5. To separate words or phrases in a coordinate series, when these are not connected by *and*, *or*, or *nor*. When the *and* is used before the last word or phrase in the series a comma should precede it:

I saw two tables, three chairs, a bookcase, and a stove.

6. To set off words in pairs:

Sink or swim, live or die, survive or perish, I give my heart and my hand to this vote.

7. To separate the clauses in a compound sentence:

John took his old sorrel horse, I took pa's old bay, and so we went to the picnic.

8. To set off phrases containing a nominative absolute:

We walked forward full of joy and hope, the day having broken brightly.

9. To set off phrases or words out of their natural order:

Full of many thoughts, I sat down to dream.

Semicolon [;].

1. The semicolon is used to indicate a somewhat longer pause than the comma; and also when the use of the comma might lead to confusion. For example, coordinate clauses which follow one another, and in which occur commas for minor pauses, are set off by semicolons.

In money he is somewhat richer; in fame and the show of happiness infinitely richer; but in the substance of it, as poor as ever.

2. The semicolon is used before *as*, *viz*, *for example*, and similar expressions, when they are followed by an example for illustration. This use is illustrated on page 320, line 13.

The Colon [:].

The colon is used:

1. To indicate that a list, enumeration, or a statement is to follow:

I shall tell you what I saw: a horse, a cow, several sheep, and a poor, lone donkey.

2. In a long complex or compound sentence, after groups have already been set off by semicolons, the larger subdivisions are separated by colons:

He was poor, truly; but hundreds even of his own class and order of minds have been poorer, yet have suffered nothing deadly from it: nay, his own Father had a far sorer battle with ungrateful destiny than his was; and he did not yield to it, but died courageously warring, and to all moral intents prevailing against it.

3. To show that the second clause defines the first, or repeats its thought in another form, or gives its antithesis:

I learned one lesson of him: I learned to valúe true nobility.

It was a question too, which apparently he was left altogether to answer for himself: of his learned or rich patrons it had not struck any individual to turn a thought on this so trivial a matter.

The Dash [—].

The dash is used:—

1. To indicate sudden changes in thought or feeling, or breaks in speech:

"I'll cross it though it blast me—stay, illusion! Stay and speak!—Stop it, Marcellus."
Then, sir, from these six capital sources of descent, of form of government, of religion in the northern provinces, of manners in the southern, of education, of the remoteness of situation from the first mover of government—from all these causes a fierce spirit of liberty has grown up.

2. Like the parenthesis to set off parenthetical or explanatory expressions.

"I was sick—I couldn't help it—I finished it as soon as I could."

3. To strengthen a colon; as in the opening sentence under this heading. In the same way it may be used to strengthen a comma.

But that a nation should have a right to English liberties, and yet no share at all in the fundamental security of these liberties,—the grant of their own property,—seemed a thing so incongruous that eight years after,—that is in the thirty-fifth of that reign,—a complete and not ill proportioned representation by counties and boroughs was bestowed upon Wales by Act of Parliament.

4. To mark a significant pause that should be made in reading:

"You have learned one valuable lesson—always do your best."
I pass, therefore, to the colonies in another point of view,—their agriculture.

5. To mark an interruption in a dialogue:

Cassius. Yet I fear him
For in the ingrafted love he bears to Caesar—
Brutus. Alas, good Cassius, do not think of him.

The Parenthesis [( )].

Marks of Parenthesis are used to set off parenthetical or explanatory expressions.

The office was closed in a twinkling, and the clerk, with the long ends of his white comforter dangling below his waist (for he boasted no greatcoat), went down a slide on Cornhill, at the end of a lane of boys, twenty times, in honor of its being Christmas Eve, and then ran home to Camden Town as hard as he could pelt, to play at blindman's buff.

I am enclosing a draft for eighteen dollars ($18).

Brackets [ ].

Brackets are used to mark insertions that are not a part of the original text, but are put in by the editor.

Note: In some books these insertions are put in italics. This, however, tends to confuse the reader.

Brackets should never take the place of the parenthesis for the same reason.

Exclamation Point [!].

The Exclamation Point is used to indicate an exclamatory word, phrase, clause, or sentence.

Oh! to think of it!
Now, surely he must be lost forever!
Bobo, whose scent was wonderfully sharpened since morning soon raked out another pig. and fairly rending it asunder, thrust the lesser half by main force into the fist of Ho-ti, still shouting out: "Eat, eat, eat the burnt pig, father only taste; O Lord!"—with such like barbarous ejaculations, cramming all the while as if he would choke.

Note: Careful discrimination is necessary in the use of the exclamation point. A too frequent use of it renders what you write less effective. Often by careless writers it is employed to indicate emphasis that could be secured by care in the arrangement of the sentence. Notice how effective is the speech of Antony in Julius Caesar, and yet how economical it is in exclamation points.

Relative degrees of emphasis are sometimes indicated by the use of one, two, or more exclamation points. This practice, however, smacks more of the auctioneer's advertisement than of dignified composition.

An exclamation put in the form of a question is indicated by an exclamation point rather than by an interrogation point.

When a child, what a mysterious pleasure it was to witness their operation!

Interrogation Point [?].

The Interrogation Point is used to indicate a direct question, either a whole sentence, or a question within a sentence.

"You graceless whelp, what have you got there devouring? Is it not enough that you have burnt me down three houses with your dog's tricks, and be hanged to you! but you must be eating fire, and I know not what;—what have you got there, I say?"

Note: An indirect question is never followed by an interrogation point.

He asked me where I was going.

Quotation Marks [" "].

Quotation Marks are used to enclose a direct quotation. If one quotation includes another, the latter is enclosed in single quotation marks, ' ', to distinguish it from the former.

Sometimes quotation marks are used to enclose titles of books or nicknames.

"Cousin Harry," says my lady, "you mustn't stay longer in this dull place, but make a name to yourself, and for us too, Harry"

"Shall I read to you?" said 'Billy,' picking up the '*Merchant of Venice.*' "Here is the place. 'The quality of mercy is not strained.'"

The Apostrophe [’].

Apostrophe (') is used to indicate the possessive case; and to show that a letter or letters have been suppressed. For example, *o'clock*, *'tis*, *nor'west*; and to indicate the plural of letters, signs, and some words that when regularly used in sentences have no plurals; as, *and's*.

The Hyphen [-].

The hyphen is used to unite the parts of a compound word, or to mark a break in a word at the end of a line.

Note: One should be careful always to break the word at the end of a syllable.

When compound words have long been in the language and are no longer recognized as compound words they are not so separated. For example, we have *honey-bee* and *honeycomb*, *semi-civilized* and *semicolon*.

The following marks may also be noted:

Caret [∧] to mark an error of omission in writing.

soon
He was forgotten.
∧

Asterisk [*] and other signs [† ‡ §] to direct to a note in the margin or elsewhere. Small figures a little above the line are also used for this purpose; as [1], [2], [3], [4], etc.

The period, the interrogation point, and the exclamation point are used at the end of a sentence. Never end a sentence without the one of them needed, and never use two of them together.

EXERCISES

I. Justify the punctuation of the extracts at the end of Chapter VIII.
II. Criticise the punctuation of three of your latest themes.
III. Make the meaning of each of the following sentences clear by such changes or additions in punctuations as are necessary.

1. Thatched were the roofs with dormer-windows and gables projecting
   Over the basement below protected and shaded the doorway.
2. Love to both will come when needed.
3. Thirdly it does not give satisfaction to the colonies.

4. But ah Him the first great martyr in this great cause.
5. What do you think I'll shave you for nothing.
6. Oh Rip Van Winkle exclaimed two or three oh to be sure that's Rip Van Winkle yonder leaning against the tree.
7. There were some of the houses of the original settlers standing within a few years built of small yellow bricks brought from Holland having latticed windows and gable fronts surmounted with weather cocks.
8. Knowledge has in our time triumphed and is triumphing over distance over difference of languages over diversity of habits over prejudice and over bigotry.
9. The sentiment of Quincy was full in their hearts blandishments said that distinguished son of genius and patriotism will not fascinate us nor will threats of a halter intimidate us for under god we are determined that wheresoever whensoever or howsoever we shall be called to make our exit we will die free men.
10. May the father of all mercies smile upon your declining years and bless them and when you shall here have exchanged your embraces when you shall once more have pressed the hands which have been so often extended to give succor in adversity or grasped in the exultation of victory then look abroad into this lovely land which your young valor defended and mark the happiness with which it is filled yea look abroad into the whole earth and see what a name you have contributed to give your country and what a praise you have added to freedom and then rejoice in the sympathy and gratitude which beam upon your last days from the improved condition of mankind

IV. Let the instructor dictate to the class a paragraph from some book or magazine, in such a way as not to indicate where or what marks of punctuation should be used. Let the class punctuate the passage; and compare their work with the original. Discuss such cases as admit of different methods of punctuation.

V. Show how each of the following sentences may be punctuated in two different ways, with a corresponding difference in meaning.

1. The judge said the prisoner was an idiot.
2. The Chinese who is in every respect fit for citizenship is excluded but the Italian who is absolutely unfit is admitted.

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